

# THE BUYER'S GUIDE FOR COMIC FANDOM

No. 103 • November 7, 1975



REACHING  
OVER 8000  
FANS  
WEEKLY  
NUMBER ONE!

TIM CORRIGAN



## AD RATES

NOTE: The Buyer's Guide's pages are tabloid sized.

### FULL TABLOID PAGE

PRINTED SIZE: 11 x 17"

SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 32"), but for best appearance, make it proportional to the printed size.

PRICE: \$39.00

### HALF TABLOID PAGE

PRINTED SIZE: 11 x 8 1/2"

SIZE OF ORIGINAL AD: Any size will do (up to a maximum limit of 22 x 16"), but for best appearance, make it proportional to the printed size.

PRICE: \$20.00

### FOURTH TABLOID PAGE

PRINTED SIZE: 5 1/2 x 8 1/2"

SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 14" or 8 1/2 x 11" paper to be reduced, or PRINTED SIZE not reduced.

PRICE: \$10.00

### EIGHTH TABLOID PAGE

PRINTED SIZE: 5 1/2 x 4 1/2"

SIZE OF ORIGINAL AD: These may be submitted on either 8 1/2 x 11" to be reduced in size, or PRINTED SIZE and not reduced.

PRICE: \$5.00

## CLASSIFIED ADS

All classified ads must be TYPED by you and submitted ready to print. The rate is: \$1.00 for up to and including SIX LINES. Each additional line only 15¢. Each line may be no longer than five inches. Artwork may be included in your space. If you double-space your ad, count all blank lines in your cost total. BASE THE TOTAL COST OF YOUR AD ON HOW MANY TYPED LINES IT IS OR WOULD BE. NO MINIMUM OR MAXIMUM AMOUNT OF LINES! (NOTE THE CLASSIFIEDS ON PAGE 14 AND 15.)

## REACHING ALL SERIOUS COMIC COLLECTORS

THE BUYER'S GUIDE FOR COMIC FANDOM is a weekly publication of DynaPubs Enterprises/15800 Rt. 84 North/East Moline, Illinois 61244. Second class postage paid at East Moline, Illinois, and at additional mailing offices. This is currently the widest-read publication in the comic collecting field and has been called the comic collector's Bible.

PAID CIRCULATION: 8000

SUBSCRIPTIONS: THE BUYER'S GUIDE costs \$3.00 for 26 issues (6 months) or \$5.00 for 52 issues (full year) in the United States, Canada and Mexico. Foreign subscription rates are available upon request. SINGLE COPY: 50¢. NO BACK ISSUES AVAILABLE. Entire contents are Copyright ©1975 by Alan L. Light. All rights reserved.

CHANGE OF ADDRESS: Please give us four weeks advance notice. We must also have both your old and new addresses when you move. For best service, use the back cover address box when moving.



## GENERAL INFORMATION

SEND ALL ADVERTISEMENTS TO: DYNAPUBS ENTERPRISES  
15800 RT. 84 NORTH  
EAST MOLINE, IL 61244

State what size ad it is and enclose payment with the ad. We will run it in the earliest available issue unless instructed otherwise. Our ad deadlines are Friday of every week.

With our weekly publication, your ad can be printed as soon as YOU want it to be. The ad you send us will come out soon no matter when you submit it to us. so send it in as soon as you prepare it.

PREPARING YOUR AD: Black ink on white paper will produce your best results. Worn out typewriter ribbons will not reproduce well. Please take note of "SIZE OF ORIGINAL AD" explanation in each

## AD DEADLINES

Our advertising deadlines are EVERY FRIDAY. We must have your ad by noon Friday for it to be published in the following week's BUYER'S GUIDE. All copies of TBG are mailed within one week of the ad deadline and are in subscriber's hands in a matter of days.

FAST! \* EFFECTIVE! \* DEPENDABLE!

IF, FOR SOME REASON, YOU NEED TO CONTACT DYNAPUBS IMMEDIATELY, PHONE ALAN L. LIGHT AT THIS NUMBER...

(309) 496-2353

ad category at left. Follow these and you should have no trouble preparing an attractive ad that will bring you excellent response.

WHEN WE RECEIVE YOUR AD, we will send you a postcard confirmation that we did receive it, and it will tell you what issue your ad will run in and when you should expect to begin receiving orders.

We will make every effort to deserve your ad, and will be glad to answer questions for you. We also appreciate any comments, suggestions or criticism.

Let THE BUYER'S GUIDE...the Bible of all serious comic collectors...sell for you as it sells for the many advertisers who come back issue after issue. OUR LIST OF SATISFIED ADVERTISERS IS ENDLESS! ...Thank you!



COMIX, from AARDVARK to ZAP! ALL MINT!  
"The Best in New Comic Since '68!"

1. ADULTS ONLY FOR UNDERGROUNDS (18 or over)
2. POSTAGE & HANDLING RATES: For all orders of \$3 or more, there is no charge; under \$3, add 25¢ postage/handling. MINIMUM ORDER is \$1.00.
3. DISCOUNT: 10% off on orders of \$25 or more; 20% off on \$100 or more!
4. CANADIAN ORDERS: addtl. 25¢ per order. OTHER FOREIGN ORDERS: addtl. 50¢.
5. INSURANCE (Optional) - USA orders only - 30¢
6. MAKE ALL CHECKS & MONEY ORDERS OUT TO: Comic Collector Shop (U.S. Currency Only)
7. PLEASE LIST ALTERNATES IF POSSIBLE!

\*\*\* NEW \*\*\*

BARBARIAN WOMEN #1-\$1.00 (Barney Steel, Trina, Harris; Nestor Redondo Cover)  
CALIFORNIA COMICS #2-\$1.00 (Ed Watson, Ross, Williams; introducing Comixography, the Comix Index, 1st installment, A,B,C...)  
BROTHER CAN YOU SPARE 75¢ FOR A FREAK BROS. NUMBER 47 - 75¢ (Shelton, Sheridan)  
ZAP #8-75¢ (Crumb, Shelton, Wilson, Moscoso)  
ARCADE #4-\$1.25 (Crumb, Wilson, Spiegelman, etc.)  
HEROES ILLUSTRATED COMIC ART CATALOG #1-\$15 (Conan #9, complete story & art, b&w, 11x17)  
FANTASTIC ART OF FRAZETTA #1-\$5.95 (Color)  
R. CRUMB'S YUM YUM BOOK-\$6.95 (Color, 144 pgs.)  
DESTINY-\$1.50 (Philippine artists/interviews)  
FLAMED-OUT FUNNIES-75¢ (all funny W. Murphy!)

STARREACH #3-\$1.00 (Frank Brunner)  
AARDVARK #2 - \$1.00  
ABORTION EVE - 50¢ (Chevli, Sutton)  
AIR PIRATES FUNNIES - 25¢ (Tabloid)  
ALL CANADIAN BEAVER - 75¢ (R. Holmes)  
ALL DUCK COMICS #1-60¢ (J. Kinney, etc.)  
ALL NEW UNDERGROUND COMIX:  
#1 ARMAGEDDON #1-\$1.00 (B. Steel)  
#2 HOT CRACKERS - 75¢ (Peter Clapp)  
#3 HIGH SCHOOL MOUNTAIN-75¢  
#4 BIG LEAGUE LAFFS - 75¢ (Jim Himes)  
#5 TWO FISTED ZOMBIES-75¢ (Veitch Bros.)  
AMAZON COMICS #1-75¢ (F. Sturgeon)  
AMAZING ADULT FANTASIES - 75¢  
AMERICAN FLYER FUNNIES #1,2 - 75¢ ea.  
AMPUTEE LOVE - \$2.00 (Boates Cover)  
ANOMALY #4 - 50¢ (Corben, Kline)  
ARCADE #1,2,3,4\*-\$1.25 ea. (New Stuff!)  
ARMADILLO #2 - 75¢ (J. Franklin)  
ARMAGEDDON #1,2,3-\$1.00 ea. (B. Steel)  
ARMORKINS - 75¢ (L. Todd)  
ARTISTIC COMICS-\$1 (All Crumb Sketchbook)  
BAKERSFIELD KOUNTRY KOMICS-75¢ (Welz)  
BALLOON VENDOR-75¢ (Sheridan, Schrier)  
BARBARIAN COMICS #1,2,3-75¢ ea., #4-\$2.00 (#4--72 pgs., Jaxon cover & 2-pg. poster; Trina, Jim McQuade, Will A. Meugnot, Michael Whelan, Steve Whitecloud)  
BARBARIAN WOMEN #1-\$1.00 (Steel, Harris)  
BAREFOOT FUNNIES #1-75¢ (Howard Gruse)  
BENT - 60¢ (S. Clay Wilson)  
BEST OF WONDER WARTHOG #1,2,4-75¢, #3-60¢  
BIJOU FUNNIES #8 - \$1.00 (COLOR)  
BINKY BROWN MEETS THE HOLY VIRGIN MARY-75¢  
BIZARRE SEX #1,3 - 75¢ ea.  
BLACK & WHITE - 75¢ (All Crumb)  
BRAIN FANTASY #1,2 - 75¢ ea.  
BUM WAD - 75¢ (Geiser--COLOR)  
CALIFORNIA COMICS #1-75¢, #2-\$1.00  
CHICKEN WIZARD/SCHIZOPHRENIA-75¢ (Bode')

\*CHICANOS-75¢ (Rius--COLOR)  
CLOUD #2 - 50¢ (P. Bramley, Others)  
CLOWNS - 50¢ (Geiser)  
COLOR - \$1.00 (Moscoso--Full Color)  
COMPOST COMICS-60¢ (Metzger, Todd, etc.)  
COMIX BOOK #1,2,3 - \$1.50 ea.  
\*CONSUMER COMIX-75¢ (Kitchen, Others)  
CORN FED COMICS #1,2-75¢ ea. (K. Deitch)  
COSMIC CAPERS #1 - 50¢ (Big Muddy)  
R. CRUMB'S COMICS & STORIES-50¢  
DEATH RATTLE #3 - 75¢  
DEEP 3-D - \$1.00 (W/3-D Glasses)  
DEMENTED PERVERT #2 - 50¢ (Geiser)  
DESPAIR - 60¢ (Crumb)  
DEVILANT SLICE #1,2 - 60¢ ea. (Irons)  
DIRTY DUCK - 75¢ (B. London)  
DIRTY LAUNDRY-75¢ (Crumb, Kaminsky)  
DOPIN' DAN #3-75¢ (Richards)  
\*DR. ATOMIC #1,2,3-75¢ ea. (L. Todd)  
DROOL #1 - 75¢ (R. Reese, J. Kinney)  
DT'S - 75¢ (Dave Geiser)  
EBON-25¢ (Black Superhero; L. Fuller)  
ENIGMA - 75¢ (L. Todd, Others)  
ETERNAL COMICS 75¢ (J. Thompson)  
FACTS O' LIFE SEX ED. FUNNIES - 75¢  
FANTAGOR #1-75¢, #3-\$1.00 (Corben)  
FEDS'N HEADS #1 - 60¢ (Shelton)  
FEELGOOD FUNNIES - 75¢ (F. Sturgeon)  
\*FELCH-\$1.00 (Wilson, Spain, Crumb, Osborn)  
FEVER DREAMS - 75¢ (Corben)  
\*THE FIRST KINGDOM #1,2,3-51¢ ea. (Katz)  
\*FLAMED-OUT FUNNIES-75¢ (Willy Murphy)  
\*FORBIDDEN KNOWLEDGE-75¢ (Jim Himes)  
FOUR SKETCHBOOKS, etc.-50¢ (Griffith, etc.)  
\*FREAK BROS. #1,2,3,4-75¢ ea. (Shelton)  
FREAK BROS. IN GERMAN-75¢ (#1 Transltd.)  
FUCKTUP - 75¢ (Marty Nelson, Buda)  
FUNNYBOOK #1 - 75¢ (Welz, Trina)  
\*THE FUNNYBOOK #1,2-25¢ ea. (L. Severino)  
GIMME - 75¢  
GIRL FIGHT #1,2 - 60¢ ea. (Trina)  
GJDRKZLXCWBZ COMICS - 50¢ (Wolverton)  
GOD NOSE - 75¢ (Jaxon)  
GREASER #2-75¢ ('50's Flashes)  
GRIM WIT #2-\$1.00 (Corben--COLOR)  
HAROLD HEDD #1-\$1.50, #2-75¢ (R. Holmes)  
HEART #1-75¢ (John Aulenta)  
HEAVY (Tragi-Comix) - 60¢ (Irons)  
HIGH ADVENTURE-75¢ (R. Kline, M. Royer)  
HIT THE ROAD - 60¢ (Pat Ryan)  
HOMEGROWN FUNNIES - 75¢ (Crumb)  
GORY STORIES #2-1/2-75¢ (Pound, Shaw)  
HYTONE #1-75¢ (Crumb; reprint)  
IMAGE OF THE BEAST-75¢ (Boxell)  
INNER CITY ROMANCE #1,2-75¢ ea. (Colwell)  
ILLUMINATIONS - 60¢  
INSECT FEAR #3-60¢ (Wilson, Spain, Brand)  
JUNKWAFEL #1,2,3,4-60¢ ea. (Bode')  
L.A. COMIC #2 - 75¢  
LAUGH IN THE DARK-75¢ (Spain, K. Deitch)  
LEAN YEARS - 75¢ (Deitch, Trina, Pound)  
LEATHER NUN-75¢ (Sheridan, Jaxon, Crumb)  
LEFT FIELD FUNNIES - 75¢ (B. London)  
LIGHT - 75¢ (Irons--COLOR)  
LITTLE BOOK OF INNER SPACE-35¢ (Omandu)  
LITTLE GREEN DINOSAUR #1,2-50¢  
THE MAN-\$1.00 (Bode'; out of print)  
MANHUNT #1,2 - 75¢ ea.  
MEAN BITCH THRILLS - 60¢ (Spain)  
MEET #1,2 - 60¢ ea. (Schrier, Sheridan)  
MERTON OF THE MOVEMENT-75¢ (B. London)  
MICKY RAT #2-75¢ (Armstrong)  
MIDDLE CLASS FANTASIES-75¢ (J. Lane)  
MONOLITH #1 - 75¢ (Welz)  
MOONDOG #2,3 - 60¢ ea. (Metzger)  
MOTHER'S OATS #2-\$1 (Sheridan, Schrier)  
MR. NATURAL #1,2-75¢ ea. (Crumb)  
MUTANTS OF THE METROPOLIS-50¢ (Serniuk)  
MYRON MOOSE #2 - 75¢ (Poster, Davis)  
NARD'N PAT-75¢ (Jay Lynch)  
NET PROFIT-\$1.00 (Save the Dolphins!)  
OCCULT LAFF PARADE-60¢ (Deitch, Kinney)  
PANDORA'S BOX - 75¢ (Chevli, Sutton)

PEOPLE'S COMICS - 75¢ (Crumb)  
PORK - 75¢ (All S. Clay Wilson!)

\*PORK POSTER-\$5 (signed), \$1.50 (unsigned)

PSYCHOTIC ADVENTURES #1,2,3-75¢ ea.

\*PUDDGE, GIRL BLIMP #1,2-75¢ ea. (L. Marrs)

\*PURE JOY-75¢ (DiCaprio)

PURPLE CAT #1-\$1.00 (Jay Lynch Cover)

REAL PULP #2-60¢ (Brand, Wilson, Dallas)

RIC SLOANE COMICS #1 (1969)-75¢

ROWLF - \$1.00 (Corben)

ROXY FUNNIES - 75¢ (Jay Lynch)

RUBBER DUCK #2 - 60¢ (M.J.B.)

SALOON - 50¢ (Geiser)

SAN FRANCISCO COMIC #4 - 60¢

SEX & AFFECTION - 75¢ (Jim Himes)

SHORT ORDER COMIX #1,2-75¢ ea.

SHOW & TELL - 60¢ (Justin Green)

SKULL #2,3,4,5,6 - 75¢ ea.

\*THE SKULL KILLER #1-\$1.50 (Gary Terry)

SLEAZY SCANDALS OF THE SILVER SCREEN-60¢

SLOW DEATH #2,3,5,6 - 75¢ ea.

SMILE #2 - 75¢

SNAPPER - 75¢ (Gregg Miller)

SNARF #1,2,3,4,5 - 75¢ ea.

SNATCH #1,2,3 - 60¢ ea.

SOFT CORE #1-60¢ (Michael J. Landeros)

SPACED #1,2-\$1.00 ea. (Pinkoski)

SPACED OUT #1 - 60¢ (T. Bird)

SPASM - 75¢ (Jeff Jones)

SPHINX #3 - 60¢ (J. Thompson)

\*STARREACH #1,2,3 \$1.00 ea.

\*STONED PICTURE PARADE #1-25¢ (12-pg. folio)

SUBVERT #1,2-\$1.00 ea. (Spain)

TALES FROM THE FRIDGE #1-75¢ (R. Jones)

TALES FROM THE TUBE (Rick Griffin)

1st ed. -\$1 (8-1/2x11), 2nd ed. -60¢ (7x9-1/2)

TALES OF TOAD #3-60¢ (Griffith)

TERMINAL COMICS #1 - 50¢ (McMillan)

THRILLING MURDER-75¢ (Crumb, Osborn)

TITS & CLITS-\$1.00 (Chevli, Sutton)

TOONEY LOONS & MARIJUANA MELODIES-75¢

TORTOISE & HARE-\$1 (Halgren, Air Pirates)

TRASHMAN Vol. 1 No. 1 50¢ (Spain)

TRUCKIN' #1-60¢, #1-\$1.00 (Metzger)

TUFF SHIT COMICS-\$1.00 (Dope Benefit)

TURNED ON CUTIES-75¢ (Crumb, Lynch, etc.)

\*S. Clay Wilson 2 - 75¢

UNEEDA - 60¢ (Crumb)

WEIRD TRIPS MAGAZINE - 65¢ (Kitchen)

WHITE LUNCH COMIX #1 - 75¢ (R. Holmes)

\*WHITE WHORE FUNNIES - 50¢

\*WIMMEN'S COMIX #1,2,3,4,5 - 75¢

XY2 COMICS #1 - 75¢ (Crumb)

YELLOW DOG COMICS #13,18,23,24,25-60¢ ea.

YOUNG LUST #1,2-60¢ ea., #3,4-\$1 ea. (COLOR)

ZAM - 60¢ (ZAP Artists Jam!)

\*ZAP COMIX #0,1-60¢ ea., #2,3,4,5,6,7,8-75¢ ea.

\*ZERO #2 - 75¢ (Warren Greenwood)

FUNNY PAPERS #1,2,3-75¢ ea. (Color Tab.)

SUNDAY PAPER #1,2-\$3 ea., #3-7 - 75¢ ea.

YELLOW DOG TABLOIDS #1-12 - \$3.00 set

ENGLISH COMIX-75¢ ea.; COSMIC COMICS #6; ZIP;  
ROCK'N ROLL MADNESS #1,2; ANIMAL WEIRDNESS;  
SIN CITY: DOPE FIEND; OGOTH & UGLY BOO.

OUT OF PRINT-S2 ea.; BIG ASS #1,2; EL PERFECTO;  
FUNNY ANIMALS; MOTOR CITY #1,2; FANTAGOR #4;  
HYDROGEN BOMB; CHEECH WIZARD; SLOW DEATH #4;  
DEATH RATTLE #1,2; INSECT FEAR #2; GREASER #1;  
L.A. COMIC #1; RUBBER DUCK #1; SWAMP FEVER;  
HUNGRY CHUCK BISCUITS; WEIRD FANTASIES #1;  
FREAK BROTHERS #1,2 (pink paper editions);  
MICKY RAT #1; MOONDOG #1; MOTHER'S OATS #1;  
YELLOW DOG #17,21; TALES FROM THE OZONE #2.  
\$3 ea.; BIJOU #2,3,4,5,6,7; JESUS #1,2,3;  
SAN FRANCISCO COMICS #2,3; HYTONE (1st ed.);  
PARANOIA; GRIM WIT #1.  
\$5 ea.; FANTAGOR #2; UP FROM THE DEEP;  
CAPT. GUTS #1; SLOW DEATH #1 (2nd print, wht. bdr.);  
\$10 ea.; TALES OF SEX & DEATH #1; REAL PULP #1;  
COUCHY COOTIE MEN'S COMIX; SKULL #1; SLOW  
DEATH #1 (red border); S. CLAY WILSON FOLIO  
NEW OVERSTREET PRICE GUIDE (1975) - \$7.00

APEX TREASURY OF U.G. COMICS-\$4.95  
ARTSY PARTSY FUNNIES-\$4 (8x10, U.G. hist.)  
BEST OF BIJOU-\$4.95 (160 pgs, Crumb Cov.)  
\*MORE OF THE BEST OF BIJOU-\$4.95  
BEST OF RIP OFF PRESS #1,2-\$3.50 ea.  
BEST OF DISNEY COMICS-\$1.50 ea. (Color)  
D. Duck: FROZEN GOLD; GHOST OF GROTTO;  
Uncle Scrooge: ONLY A POOR OLD MAN.  
M. Mouse: BAT BANDIT OF INFERNO GULCH.  
\*DISNEY '30's ORIGINALS-79¢ ea. (10-1/2x15  
48 pgs. reprints); A WALT DISNEY PAINT  
BOOK; M. MOUSE & D. DUCK GAG BOOK; DRAW  
& PAINT D. DUCK; THE WALT DISNEY PAINT  
BOOK; WALT DISNEY SILLY SYMPHONY;  
M. MOUSE, D. DUCK & ALL THEIR PALS.  
HISTORY OF U.G. COMICS-\$10.00 (Estren)  
\*MIND WARP-\$3.50 (Sheridan/Schrier)  
ORIGINS OF MARVEL pbk-\$7. hdbd. -\$11  
\*SON OF ORIGINS pbk. -\$7. hdbd. -\$11  
\*SLOW DEATH FUNNIES-\$5 ("Best of Anth.")  
YOUNG LUST ANTHOLOGY-\$3.95 (8-1/2x11)

EC COLOR REPRINTS: CRYPT OF TERROR #1-\$2  
\$1.50 ea.; WEIRD SCIENCE #15; SHOCK SUSP. #2  
\$1.25 ea.; SHOCK SUSPENSE #6,12; HAUNT OF  
FEAR #12,23; WEIRD FANTASY #13; CRIME  
SUSPENSE #25; VAULT OF HORROR #26;  
TWO-FISTED TALES #34; WEIRD SCIENCE #12.

DC-10-1/2x14 (COLOR): FAMOUS 1st Ed. -  
\$1.50 ea.; ACTION 1; DETECTIVE 27; WHIZ;  
SENSATION 1; BATMAN 1; ALL STARS; FLASH 1

CORBEN-S2 ea.; EERIE #56,57,58,60,62,64;  
CREEPY #56,57,59,60-64,66,68,69,70,73;  
VAMPIRELLA #30,31,33.

EISNER: SPIRIT (Warren) #1-11-\$2.00 ea.;  
SPIRIT SET #4-\$4 (1-3/4); SPIRIT TAB. -  
\$2.00; SPIRIT COLORING BOOK-\$2.50

DITKO: MR. A-50¢; WHA? 7-60¢;  
AVENGING WORLD-60¢

ALL STARS #2-\$2 (Crumb, Brand, etc.)  
AMAZING WORLD OF SUPERMAN-\$2.40 (10x14)  
BERKELEY CON COMICS #73-\$1.74-50¢  
\*BERNIE WRIGHTSON TREASURY-\$5.00  
BEST OF SAN FRANCISCO BELL #1-\$2.00  
BURROUGHS BULLETIN #34-\$2.00  
CHANGES #3('69)-\$5 (Crumb, Griffin)  
CHANGES #88(6/74)-\$1.00 (Crumb)  
\*CHARLTON BULLSEYE #1,2,3-\$1.25 ea.  
CHARLTON PORTFOLIO-\$2.00 (Ditko)  
COLLECTOR'S SHOWCASE #1,2-\$5 ea. (art cat)  
COMIC MEDIA #10-\$1.00, #11-75¢  
\*MEDIASCENE #7,10,13,14,15,16-\$1.50 ea.  
\*ETFLAND CHRONICLES #1-50¢ (J. Denney)  
FUNNYWORLD #14-\$5, #15,16-\$1.50 ea.  
\*GAMUT #1,2-\$1.00 ea. (#2: Eisner)  
\*GRAPHIC GALLERY #4,5,6-\$5 ea. (Color)  
GRAPHIC STORY MAG. #15,16-\$1.50 ea.  
HEROES, INC. -\$5 (Wood; Color Comic)  
\*HIGH TIMES #3,4,5,6-\$2 ea. (Dope Mag.)  
HOT STUFF #1-\$2.50 (Corben--2 strips)  
INSIDE COMICS #1,2 - \$1.00 ea.  
LAUGHING GAS-\$3 (Crumb Cov.; Dr. Atom strip)  
MAD SPECIAL #12,15-\$2 ea. (EC reprints)  
MAN FROM UTOPIA-\$1.50 (R. Griffin)  
MISTY-\$6.50 (J. McQuade; hardcover comix)  
\*MYSTICOGREY #1-\$1.00 (Kirby, Shaw)  
THE ART OF NEAL ADAMS - \$3.00  
\*NICKELODEON #1-\$2.00 (Corben)  
PLAYBOY 1/75-\$2 (Freak Bros new 4 pgs. col.)  
PROMETHEAN #4-\$3.00, #5-\$2.00  
\*RECC #121-\$1.50 (Vaughn Bode! Issue)  
RIP OFF REVIEW #2,3-\$1.50 ea.  
\*SHELF STUFF-\$4.50 (Barry Smith)  
SQUATRON #5 - \$3.00  
STERANKO HISTORY OF COMICS #1-\$4, #2-\$6  
DDIX HANDS/KUNG FU #1,2-\$2, #16-19-\$1.25  
KULL AND THE BARBARIANS #1,3-\$2 ea.  
MARVEL PREVIEW #1-\$2, #2,4-\$1.50 ea.  
MARVEL TREASURY: CONAN-\$2.00 (Smith)  
SAVAGE SWORD OF CONAN #1-3-\$5; #4-10-\$2  
SAVAGE TALES #2,3,4,5-\$3; #9-12-\$1.50  
UNKNOWN WORLDS OF S.F. #1-\$3; #2-\$4; #4-\$1.50



# OLD STUFF

## PART 2 (1938-1954)



**Megan Thorne**  
The Golden Age Girl  
POST OFFICE BOX 811  
TEMPLE CITY, CA. 91780

See Part 1 in the last ish of TBG; most of that stuff is still laying around here.

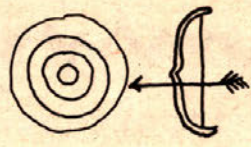
- Here are my terms again; such a bore:
1. Payment with order. Allow time for checks to clear.
  2. Minimum order 3.00. Alternates recommended, but immediate refund on sold out items.
  3. Satisfaction guaranteed. Return anything within 3 days of receipt for refund or exchange.
  4. Orders sent book rate insured, and WE PAY THE POSTAGE; except for CANADA and foreign, which must add 2.00 for registered airmail.
  5. Californians add 6% sales tax.

### MISC. CONTINUED

RIN TIN-TIN  
#1's 434,476(COLOR)-very good .75 ea.  
#6- good .40  
RUSTY RILEY  
#554(Color)- very good 1.25  
SNOW WHITE  
#382(Color)- good 2.00  
SPORTS ACTION  
#14- good .50  
STEVE CANYON  
#519(Color)- good 2.00  
SUPER MAGICIAN  
Vol 2 #7- fine 3.75  
Vol 2 #10-good 2.50  
THE SWORD & THE ROSE  
#505(Color)- good 1.00  
TARGET  
Vol 6 #4- very good 2.25  
Vol 7 #10-very good 2.00  
TARZAN  
#3- good 7.00  
#14- good 3.50  
#26- good 3.00  
TERRY & THE PIRATES  
Popped Wheat Giveaway('38) fine 4.50  
THREE ACES  
#53- very good 1.85  
THRILLING  
#1's 62,63- fine 3.75 ea.  
TRUE  
#41- very good 1.85  
TRUE LIFE SECRETS  
#23- fine 1.20  
YELLOWJACKET  
#1's 7,8- fine 4.50 ea.

### WESTERNS

BILL BOYD  
#1- good 5.00  
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#1's 3,4- good 2.50 ea.  
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#21- very good 3.25  
BOBBY BENSON B\*BAR\*B RIDERS  
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COWBOY LOVE  
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#528(Color)- very good 1.85  
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#4- very good .75  
DRUM BEAT  
#610(Color)- very good .75  
FIGHTIN' TEXAN  
#16- very good .85  
GABBY HAYES  
#15- good 1.50  
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#1's 25,29,30- good 2.00 ea.  
#1's 34,38-44,46,48-51,53,57,58-  
good 1.30 ea.  
#1's 68-70,72,75,77,79-good 1.00ea.  
#1's 73,74,76-very good 1.25 ea.  
#1's 83,92,94- very good .70 ea.  
#1's 85,86,89,90,93-good .60 ea.



### MULTI-FEATURE BOOKS

TIP TOP  
#1's 85,88- good 3.00 ea.  
#1's 93,106,109,115,120,125,131,135-  
good 2.00 ea.  
#111- fine 3.00  
#1's 112,119- very good 2.50 ea.  
#117- fair 1.00  
#1's 152,154,156,162-good 1.50 ea.  
WHIZ  
#93- good 6.00  
#131- good 4.00

### WAR

ATOMIC ATTACK  
#8- very good 1.40  
BATTLE STORIES  
#2- very good .60  
G.I. JOE  
#35- very good .60  
MONTY HALL U.S. MARINES  
#2- good .50  
WARFRONT  
#20- good .60  
WAR HEROES (DELL)  
#1's 8,10- very good 1.85 ea.



### MISC.

AIRBOY  
Vol 6 #4- good 2.00  
ALL HUMOR  
#6- very good 1.25  
#14- good .60  
#15- very good .75  
ANCHORS ANDREWS  
#3- very good .60  
BLAZING  
#5- good 2.50  
BLONDIE  
Feature Book #27-fair 2.50  
#9(McKay)- fine 2.25  
BUSTER BROWN  
#41- very good 2.00  
#43- good .80  
CAPTAIN EASY  
#14- good 3.50

### MISC. CONTINUED

CAPT. HOOK & PETER PAN(Disney)  
#446(Color)- good 2.00  
CLASSICS ILLUSTRATED  
#8- fine, line drawing reprint 6.00  
#23-very good, painted cover re-  
print .25  
#61- very good, line drawing re-  
print 1.85  
CURLEY KAYOE  
#6- very good 1.50  
FIGHT  
#70- very good 3.25  
GRAND SLAM 3 ACES  
#1's 44,46- good 2.50 ea.  
HEADLINE  
#1's 3,13- very good 3.25 ea.  
#1's 10,16- verygood 2.50 ea.  
#22- fine 3.75  
HUMPHREY  
#12- very good .85  
JIM HARDY  
#27(S.S.)- fair 5.00  
JIMMY DURANTE  
#2- good 3.00  
JOE PALOOKA  
#21- good 1.50  
#80- good 1.00  
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#1's 93,99- very good 2.50 ea.  
#1's 118,120- good 1.80  
LASSIE  
#6- good 1.30  
#1's 11-14- very good .75 ea.  
#15- good .60  
MAN  
#9- good .60  
MUTT & JEFF  
#1's 46,56- good 1.20 ea.  
#65- good .60  
PINOCCHIO  
#252(Color)- good 5.00  
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#61- good 2.50  
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#22-very good 2.00  
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### WESTERNS CONTINUED

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#3- good 1.00  
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#392(Color)- good 2.00  
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HOPALONG CASSIDY  
#1's 43,50- good 1.20 ea.  
#1's 59-61,68,69,71,74,77,78-  
good 1.00 ea.  
INDIAN CHIEF  
#12- very good 1.85  
#16- good .80  
INDIAN WARRIORS  
#8- fine 1.50  
JOHNNY MACK BROWN  
#584(Color)- good 1.00  
LONE RANGER  
#23- good 4.00  
#30- good 2.50  
#1's 42,43,46,54,60,64,70-good  
1.00 ea.  
MARCH OF COMICS  
#25 Gene Autrey very good 6.25  
#47 Roy Rogers very good 6.25  
#68 " " 3.75  
#68 " " fine 4.50  
#73 " " good 3.00  
MONTE HALE  
#1's 33,40,48- good 2.00 ea.  
#53- good 1.00  
RANGE RIDER  
#404(Color)- good 1.20  
REAL WEST ROMANCES  
Vol 2 #1- very good .75  
REAL WESTERN HERO  
#75- good 2.50  
RED RYDER  
#121- very good 1.25



REX ALLEN  
#1's 4-6,9,10- good 1.50 ea.  
#7- very good 1.85  
ROCKY LANE  
#1's 8,10- good 2.50 ea.  
#48- good 1.50  
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#1- good 5.00  
#2- good 3.00  
ROY ROGERS  
#1's 26,30- good 1.50 ea.  
#1's 34-36,40,44-47,49-good 1.00 ea.  
#1's 54-56,59,64-69,71,72-good .80ea.  
#1's 61,63,69,73,82-very good 1.00ea.  
#76- near good, small piece out cover  
.60  
#1's 81,82- fine 1.20 ea.  
SGT PRESTON OF THE YUKON  
#9- good .60  
SILVERTIP  
#491(Color)- good 1.50  
#491(Color)- very good 1.85  
TEX RITTER (Charlton)  
#24- fine 1.50  
TIM HOLT  
#35- good 2.00  
TOM MIX  
#1's 26,34-36- good 1.80 ea.  
#38- very good 2.25  
#1's 53,55,56- good 1.50 ea.  
TONTON  
#2- good 1.50  
#11- very good 1.25  
TRIGGER (Roy Rogers')  
#329(Color)- good 2.00  
#1's 7,9,11- very good .85 ea.  
TWO GUN WESTERN  
#14- good 1.50  
WESTERN BANDIT TRAILS  
#2 very good-.75  
WESTERN MARSHALL  
#534(Color)- very good 1.00  
WHITE RIDER & SUPER HORSE  
#6- good 1.50  
WILD BILL ELLIOT  
#1's 9,15-good 1.50ea.  
#1's 520(Color),10- very good 1.85ea.



SPECIAL  
NOTICE!

PHIL SEULING'S

1976

COMICART CONVENTION!

HOTEL COMMODORE, NEW YORK CITY, JULY 2-6

## Hotels Sprucing Up for the Democratic Convention

By WENDY SCHUMAN

The 50-year-old Roosevelt Hotel, in new red, white and blue decor, is stressing its history as a political headquarters. The Waldorf Astoria is looking forward to welcoming Hubert Humphrey and many other top political guests. Even the owner of the little Wentworth on the West Side is investing in American flags, a fresh paint job and new advertising brochures.

New York City's hotel owners and managers are all smiles at the prospect of lodging some 25,000 visitors expected for next July's Democratic Presidential convention.

N.Y. TIMES 'SEPT. 14, 1975

During the convention next summer, major midtown hotels can expect near-total occupancy, with others inheriting a large spillover, at least for the week of July 11. "The convention added to the Bicentennial will make this the biggest summer for us since the World's Fair," said a spokesman for the Waldorf Astoria.

And the timing is perfect—the midsummer doldrums when the action usually shifts to resort hotels and new businessmen come to town.

While hardly the answer to the cost squeeze

We have gotten some important news from the Hotel Commodore, the site of the coming Ninth Annual Comic Art Convention! We've been told that New York City will (in all likelihood) be filled to its hotel capacity, from a couple of weeks before the Democratic National Convention until it is over. And this time period includes us, the world's mightiest comic book collectors!

We must leap into action! If you are sure you're coming to the Convention (and you should be for sure this year!) then make your hotel reservation immediately. Maybe (though its not usually necessary) with a day's deposit to insure your reservation.

As usual, send the reservations through me, as a double-check on their safe arrival. I keep separate records in case the hotel questions any of our figures.

I'll see you when the fun begins. Until then, I'll have progress reports circulated, similar to this one.

### HOTEL ROOM RESERVATION FORM

☐ Single ☐ Double ☐ Twin ☐ Triple ☐ Quad

Please fill in names of all occupants

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_

Arrival Date \_\_\_\_\_ Hour \_\_\_\_\_ AM/PM

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All books listed are sound, complete copies (VU or better) unless otherwise stated. Later issues run up to mint. All merchandise is subject to prior sale. If item(s) sold out, we receive immediate cash refund (I do not issue credits). Don't be afraid to list 2nd choices. I don't hold back, but I'm running out of something! There is no minimum order, but please add 50¢ handling to all orders for comics. Add \$1.00 to orders for 25 books or more and 2¢ to all Canadian orders. ALL ORDERS ARE MAILED OUT THE A.M. FOLLOWING RECEIPT!!!

All MARVEL and DC titles are in stock. If you don't see it listed, inquire. Earlier issues of all titles are periodically available, but never in sufficient quantity to advertise. If you write to question the availability of books not listed, please include a SELF-ADDRESSED STAMPED ENVELOPE. I make a real effort to answer all serious correspondence.

# Marvels



**DAREDEVIL**  
1 thru 12.....2.00  
13 thru 15.....1.50  
16 thru 20.....1.25  
21 thru 29.....1.00  
30 thru 49......75  
50 thru 53.....1.00  
54 thru 79......60  
80 thru 81......75  
82 and up......50  
Special 1.....1.50  
Special 2, 3.....1.00

**X-MEN**  
1 thru 20.....1.50  
21 thru 30.....1.00  
31 thru 48......75  
49 thru 51 (Sternko) 1.00  
52 thru 55......60  
56 thru 63 (Adams) 1.00  
64, 66 and up......40  
Special 1.....1.50  
Special 2.....1.00

**Iron Man & Subby**  
1 (one shot).....3.00

**IRON MAN**  
1 thru 12.....2.75  
13 thru 15.....1.50  
16 thru 18.....1.25  
19 thru 29.....1.00  
30 thru 46......75  
47 (origin/Smith) 1.50  
48 and up......50  
Special 1.....2.00  
Special 2 up.....1.50

**SUBMARINER**  
1 thru 3.....1.75  
4 thru 5.....1.50  
6 thru 20.....1.00  
21 thru 39......75  
40 thru 61......60  
62 and up......50  
Special 1.....1.50  
Special 2.....1.00

**FANTASTIC FOUR**  
51 thru 54.....1.50  
55 thru 61 (Silver) 1.25  
62 thru 71.....1.00  
72 thru 77 (S.S.) 1.75  
78 thru 102 108 (last Kirby) 121 thru 123 (Silver Surfer) 126 (origin retold).....1.75  
103 thru 107 109 thru 120 124 125 127 up.....3.00  
Special 3.....5.00; 4.....3.50  
Special 5.....2.50  
Special 6, 7.....2.00  
Special 8.....1.50  
Special 9 and 10.....1.00

**AVENGERS**  
1 thru 20.....2.50  
21 thru 25.....2.00  
26 thru 30.....1.50  
31 thru 50.....1.25  
51 thru 70.....1.00  
71 thru 91......75  
92 thru 100......50  
93 thru 96 (Adams) 2.00  
97 98 101 up......40  
Special 1.....1.00  
Special 2......50  
Special 3 thru 5.....1.50

**Fantasy Masterpieces**  
1 thru 2.....1.50  
3 thru 11.....1.00  
becomes  
**Marvel Superheroes**  
Special 1.....3.00  
12.....2.50; 13 14.....2.00  
15 thru 20.....1.50  
21 thru 31.....1.00  
32 thru 39......75  
40 and up......50

**Marvel TALES** 1-7.50  
2.....5.00; 3.....4.00  
4.....3.00; 5.....2.00  
6 thru 9.....1.75  
10 thru 19.....1.25  
20 thru 33.....1.00  
34 thru 39......60  
40 and up......50

**Collectors Item**  
2 thru 4.....2.00  
5 thru 15.....1.25  
16 thru 22.....1.00  
becomes

**Greatest Comics**  
23 thru 29.....1.00  
30 thru 35......75  
36 and up......50

**Marvel TEAM-UP**  
thru 12.....INQUIRE  
13 thru 19......75  
20 and up......50

**Marvel Triple Action**  
1 thru 2.....1.50  
3 thru 12......75  
13 thru 19......60  
20 and up......50

**Marvel PREMIERE**  
1, 2.....1.50; 14 up......50

**Marvel TWO in ONE**  
1 thru 3......75  
4 thru 9......60  
10 and up......50

**Marvel Double Feature**  
1 thru 3.....1.00  
4 thru 9......60  
10 and up......50

**Marvel FEATURE**  
1 thru 2.....2.00; 3 thru 5 1.00  
6 thru 9......75  
10 and up......50

**Marvel SPOTLIGHT**  
1 thru 5.....1.50  
6 thru 9......75  
10 thru 15......60  
16 and up......50

**Marvel Special Ed.**  
1 thru 14......50  
becomes

**KUNG FU**  
1 thru 7......75  
17 and up......50

**Marvel Spectacular**  
1 thru 3.....1.00  
4 thru 5......75  
6 and up......50

**AMAZING ADV's**  
1 thru 2.....2.00; 3 thru 11 1.80  
12 thru 18......75  
19 and up......50

**DEFENDERS**  
20 and up......50

**Supernatural Thrillers**  
1, 3.....1.00  
2, 4, 5......75  
6 and up......50

**KULL** #1 (magazine) 1.75  
2.....1.50; 3.....1.00  
4 thru 5......75  
6 thru 15......50

**CONAN** Edition 2.50  
23 thru 29.....1.50  
30 thru 36 38 39.....1.00  
40 thru 49......75  
50 thru 59......60  
60 and up......50

**Special #1**.....2.00  
#1 (magazine).....3.00

**TOWER OF SHADOWS**  
1 (Sternko) 2 (Adams) 1.00  
3 (Wood) 3......40  
4 6 9......40

**Special #1** 1.00; becomes  
#1 (magazine).....3.00

**Where Monsters Dwell**  
1 thru 3......35  
4 and up......35

**LUKE CAGE**  
1 thru 2.....1.50  
3, 5.....1.00; 6 thru 9 .75  
10 thru 15......60  
16 and up......50

**Chamber of Darkness**  
1 thru 3.....1.00  
4 thru 9......60  
10 and up......50

**Monsters in the House**  
1 thru 15......60  
16 thru 19......50  
20 and up......40

**Where Monsters Roam**  
1 thru 3......75  
4 and up......40

**Chamber of Chills**  
1 thru 3......75; 2 and up .40

**Crypt of Shadows**  
1 thru 3......75; 2 and up .40

**GHOST RIDER** (OLD)  
1 thru 2.....2.00; 2 thru 7 1.50  
8 and up......50

**GHOST RIDER** (NEW)  
1 thru 2.....1.50; 2 and up .50

**WAR IS HELL**  
1 thru 2......25  
3 and up......25

**WORLDS UNKNOWN**  
1 thru 2......40  
3 and up......40

**UNCANNY TALES**  
1 thru 2......40  
3 and up......40

**JOURN INTO MYST** (new)  
1 thru 2......75  
3 thru 4......50; 10 up .40

**Weird Wonder Worlds**  
1 thru 2......40  
3 and up......40

**BEWARE!**  
1 thru 2......40  
3 and up......40

**JUNGLE ACTION**  
1 thru 2......75  
3 and up......75

**GHANNA**  
1 thru 2......75  
3 and up......50

**KA-ZAR** (OLD)  
1 thru 2......75; 3 up .50

**KA-ZAR** (NEW)  
1 thru 2......75; 3 up .50

**SGT. FURY**  
1 thru 2.....2.00; 14 thru 20 .41  
21 thru 39......75  
40 thru 59......50  
60 thru 100......40  
101 and up......30

**Special #1**.....2.50  
Special 2.....2.00; 3.....1.50  
Special 4 and up.....1.00

**CAPT. SAVAGE**  
1 thru 2......50  
3 thru 5......35  
6 thru 18......35

**DOC SAVAGE**  
1 thru 2.....1.00  
3 thru 8......75  
Magazine #1.....2.00

**COMBAT KELLY**  
1 thru 2......35  
3 and up......35

**NICK FURY**  
1 thru 2.....1.75; 2 thru 18 1.00  
19 thru 29......75  
30 thru 59......50

**AGENTS OF SHIELD**  
1 thru 2......75  
3 and up......75

**DRACULA**  
1 thru 2.....2.00; 3.....1.00  
4 thru 9......75  
10 and up......50

**FRANKENSTEIN**  
1 thru 2.....1.50; 2 thru 5 .75  
6 and up......50

**WEREWOLF**  
1 thru 2.....1.75; 2, 3.....1.00  
4 thru 19......75  
20 and up......50

**WARLOCK**  
1 thru 2.....1.25; 2 thru 5 .65  
6 and up......50

**RED WOLF**  
1 thru 2......75  
3 and up......75

**Journey into Mystery**  
111 thru 115.....2.00  
116 thru 125.....1.50  
becomes

**THOR**  
126.....1.75; 127 thru 140.....1.00  
141 thru 179 (last Kirby)......75  
180 181 (Adams).....1.00  
182 thru 200......60  
201 and up......50

**Special #1**.....3.00  
Special #2, 3.....2.00  
Special 4 up.....1.50

**Tales to Astonish**  
51 thru 59.....2.00  
60 thru 69.....1.50  
70 thru 79.....1.00  
80 thru 101......75  
becomes

**HULK**  
102.....2.50; 103 104 1.50  
105 thru 109.....1.25  
110 thru 139.....1.00  
140 thru 179......75  
175 and up......50

**Special 1, 2**.....2.00  
Special 3 and up.....1.00

**Tales of Suspense**  
60 thru 69.....1.50  
70 thru 79.....1.00  
80 thru 99......75  
becomes

**CAPT. AMERICA**  
100.....3.50  
101 thru 111, 113.....1.50  
112 114 thru 127.....1.00  
128 thru 143 145 thru 159......75; 144.....1.00  
160 and up......50

**STRANGE TALES**  
121 thru 129.....2.00  
130 thru 139.....1.50  
140 thru 149.....1.25  
150 thru 168.....1.00  
becomes

**DR. STRANGE**  
169.....1.50; 170 up 1.00  
3 up.....1.50

**DR. STRANGE** (NEW)  
1 thru 2.....1.00; 2 thru 5 .60  
6 and up......50

**HUMAN TORCH**  
1, 2.....1.00; 3 up .50  
4 thru 9......50

**VOODOO** NEW STRANGE TALES  
169......60; 170 up .50

**FEAR**  
1 thru 2.....1.00; 2 thru 9 .60  
10.....1.50; 11.....1.00  
12 thru 18......75  
19 and up......40

**MAN-THING**  
1 thru 2.....1.50; 2 thru 9 .75  
10 and up......50

**The CAT**  
1 (Wood).....1.00; 2......75  
3 and up......50

**DEAD of NIGHT**  
1 thru 2......75; 2 and up .35  
4 and up......50

**Astonishing Tales**  
1 thru 4.....1.25; 5.....1.25  
5 thru 8 11......75  
9 10 14 thru 18......60  
19 and up......50

**CAPT. MARVEL**  
1 thru 2.....2.50; 2 thru 9 1.00  
10 thru 29......75  
30 and up......50

**WORLD'S UNKNOWN**  
1 thru 2......60  
3 and up......40

**Marvel WESTERNS**  
Any title, any number, your choice, each......20  
EXCEPT  
#1's and giants, which are......35  
(list a couple of alts)

**VAULT of EVIL**  
1 thru 2......40  
3 and up......40

**GIANT-SIZE ANY TITLE**  
1.....1.50; 2 and up 1.00

**SPIDERMAN**  
45 thru 50.....1.50  
51 thru 65.....1.25

**Tales of Mystery**  
66 thru 102.....1.00  
103 thru 125......75  
126 and up......60

**Special 3**.....5.00  
Special 4.....3.00  
Special 5.....2.50  
Special 6 7 8.....2.00  
Special 9 up.....1.50

**SPIDEY** (Electric Co.)  
1 thru 2......50  
Limited Edition 1.....3.50

**MARVEL MAGS**

**TALES of ZOMBIE**  
1.....3.00; 2.....2.00  
3 up.....1.50

**DRACULA LIVES**  
1 thru 2.....3.00; 2, 3.....2.00  
4 up.....1.50

**Monsters Unleashed**  
1 thru 2.....2.50; 2 up.....1.50

**VAMPIRE TALES**  
1 thru 2.....2.50; 2.....2.00  
3 up.....1.50

**HAUNT of HORROR**  
1 thru 2.....2.00; 2.....1.50  
3 up.....1.00

**KUNG-FU** other new mag  
1 thru 2.....2.00; 2 up.....1.50

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11 12 14 16.....4.00  
20 21 24 25 26 3.00  
111 thru 127 129  
thru 140......60  
141 thru 174......40

**Forbidden Worlds**  
53 54.....1.25  
79 81 thru 94......75  
97 102 108 109 115  
117 119 124 thru  
135 137 138 140  
143 145......40

**MIDNIGHT MYSTERY**  
......50

**Unkn. Worlds**  
1.....3.00; 2, 3 2.00  
4, 5, 47.....1.50  
24 thru 46 48 thru  
57......50

**MAGS** for trade all mags count 1/3

**FAMOUS MONSTERS**  
OF FILMLAND  
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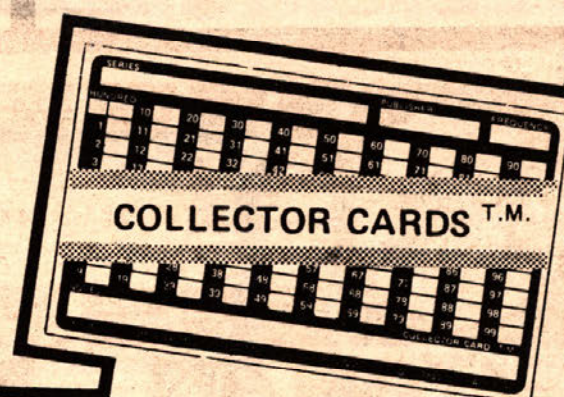
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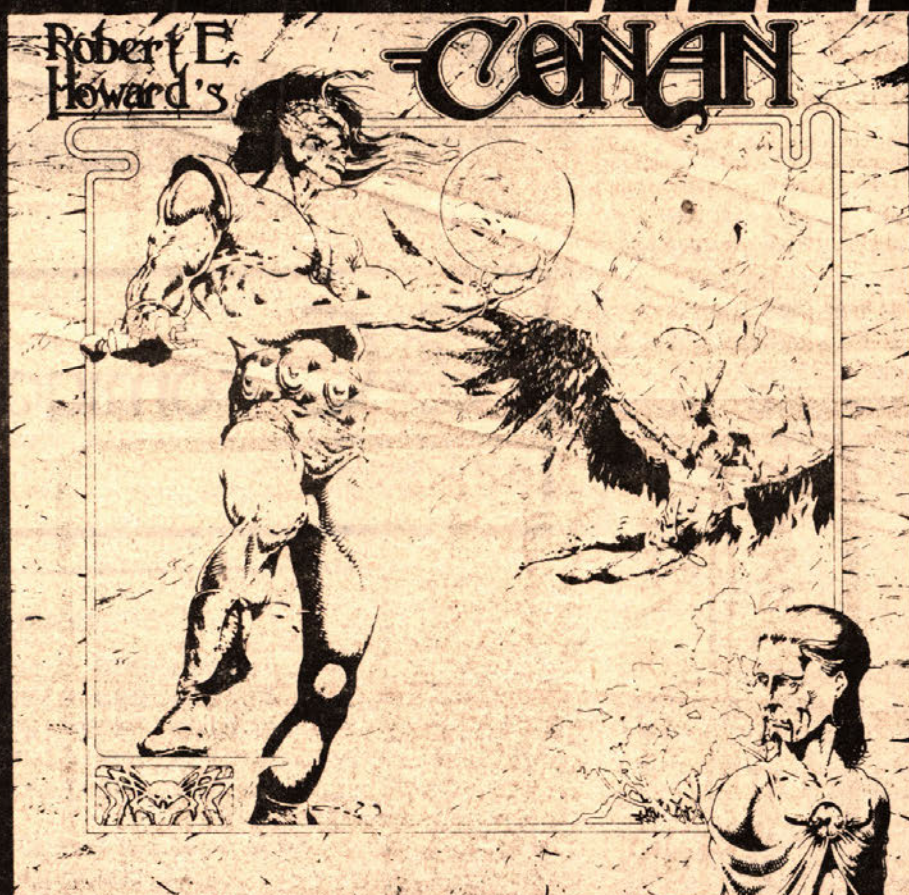
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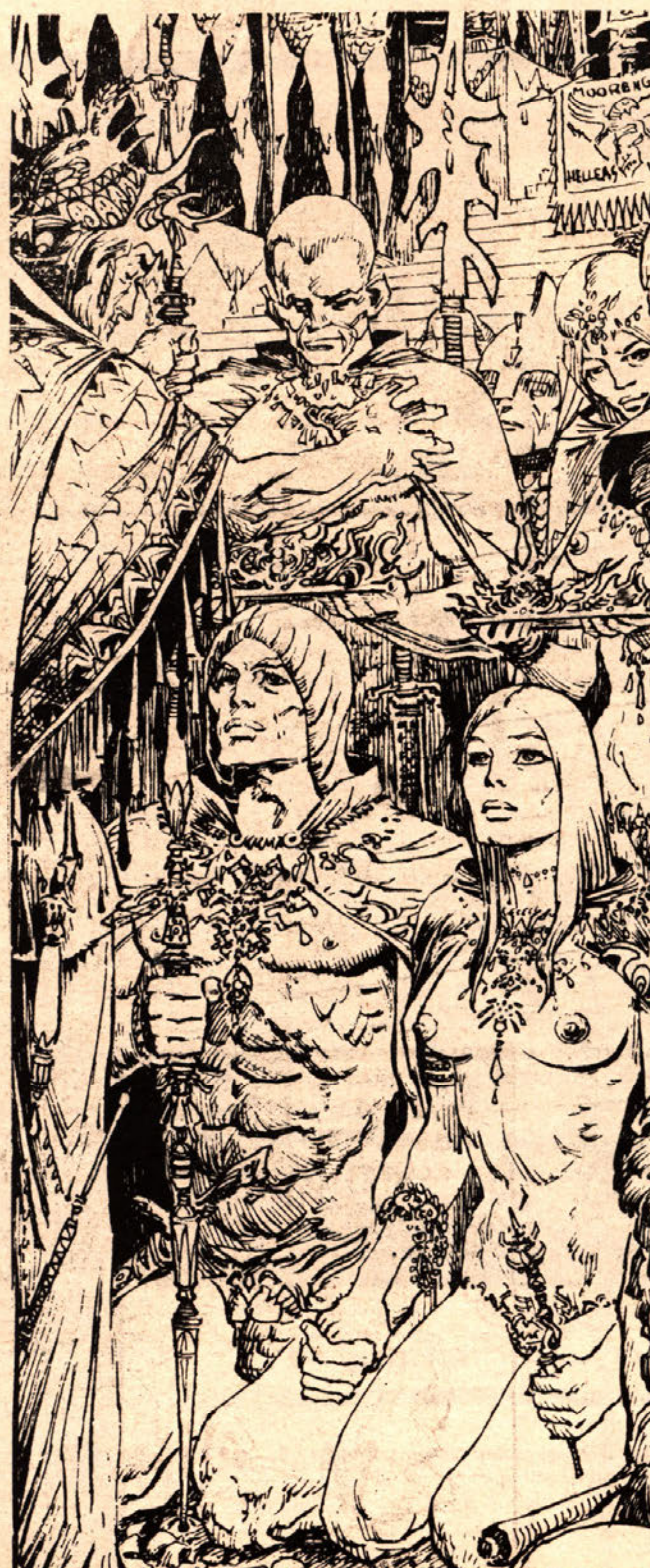
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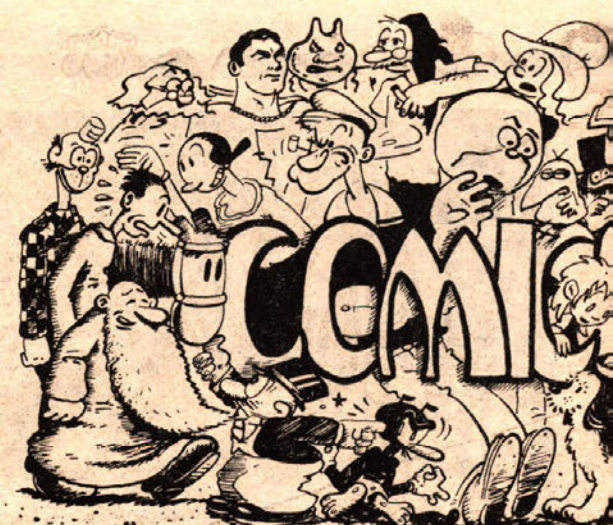
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The latest issue of Jack Katz's The First Kingdom is part three of a projected 24 volume epic. Already the purveyors of the comic book medium are taking notice of this new era of artistic freedom. It has the imprint of a dedicated professional who conceives, writes and draws a work entirely his own. And Katz has 30 years of experience with every major comic book publisher to back him up. The First Kingdom is his masterwork. Although the story is completely written, it will be ten years until the public sees its finish.

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Jack Katz is currently living and working in Berkeley, California, where he devotes all his time and talents toward the monumental completion of The First Kingdom.



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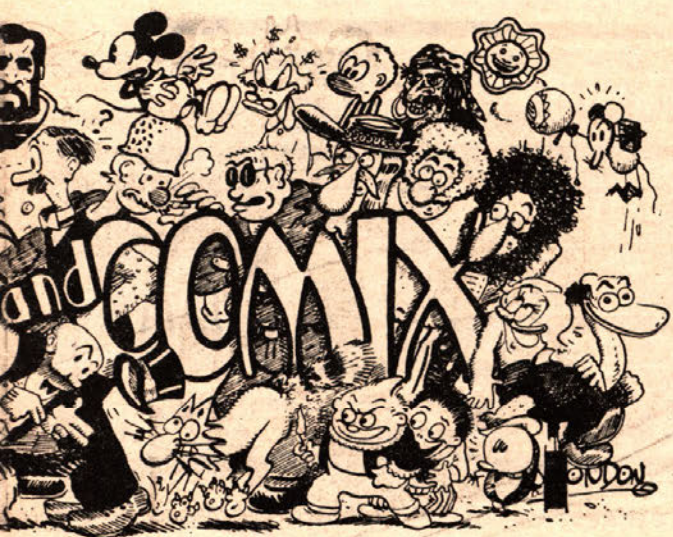
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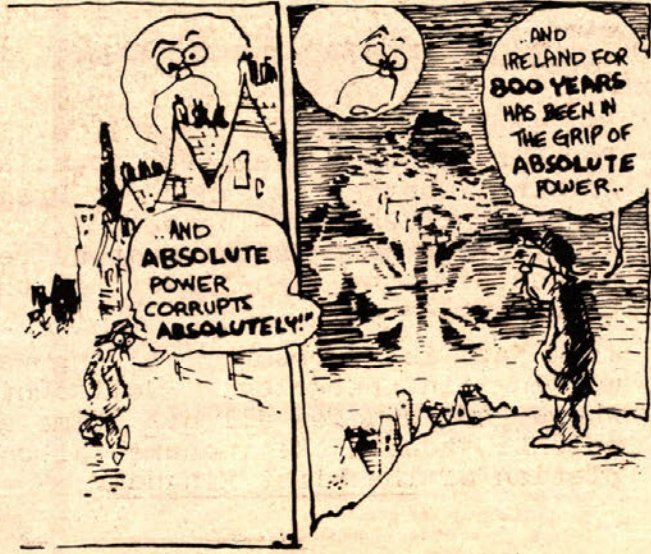
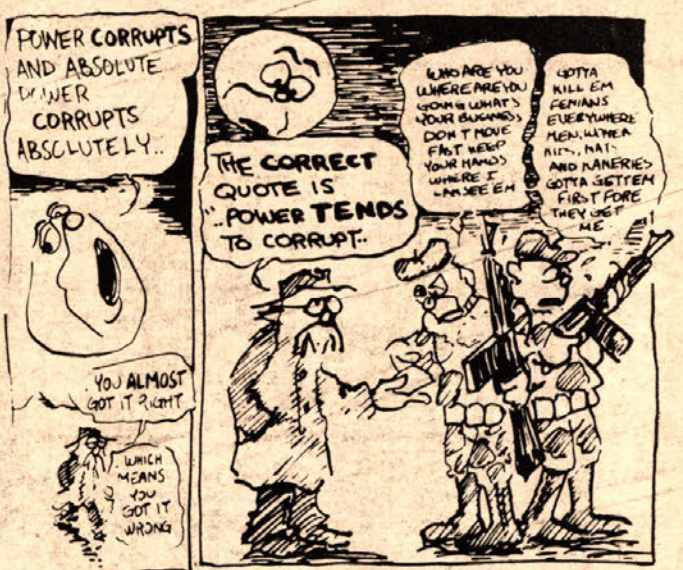
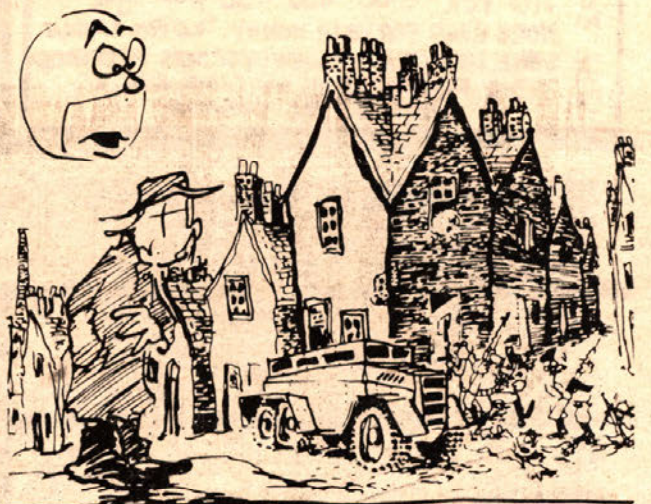
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Comics and Stories #1 and #2 (volume two) marks the long awaited return of Dan O'Neill to the alternative comics field. Says he: "These books should bring everyone up to date with what I've been doing for the last few years". There's been a lot of white water under the proverbial bridge since the publication of Comics and Stories Volume One and the great Air Pirates Meet Mickey Mouse comic book insurgency. O'Neill's been to Ireland and seen the British atrocities. He was at Wounded Knee when the native Americans made it hot for the FBI. And of course the great Disney/Air Pirates trial still rages in the federal courts of San Francisco. It's all here in these two new books, written with the infamous O'Neill wit and drawn as free flowing visual poetry. From the cartoonist who brought you Odd Bodkins and helped make the world unsafe for parody.

Dan O'Neill currently resides in fashionable Oakland, California. His work appears regularly in San Francisco's City magazine, The S.F. Bay Guardian and the CoEvolutionary Quarterly.













# Finlay's Lost Drawings

For Shakespeare's "A Midsummer Night's Dream"

Artist Virgil Finlay was 21 years of age when his first two commissioned drawings appeared in the pages of the December, 1935 issue of *Weird Tales* magazine. Editor Farnsworth Wright, then headquartered in Chicago, wasted no time in putting Finlay to work on a personal project that would keep the young Rochester artist busy for some two months and preclude his appearance in the next two issues of *Weird Tales*.

That project was a low-priced, profusely-illustrated paperback edition of William Shakespeare's "A Midsummer Night's Dream". Since pulp magazines were being released about two months ahead of the cover date, it was probably in October and November that Finlay worked on the Shakespeare drawings. Including the frontpiece drawing of Shakespeare with a background of characters from his play, Finlay had 25 illustrations in the book.

The February, 1936 issue of *Weird Tales* carried a full-page advertisement for the book on the inside front cover and still another ad covering the entire back cover. The latter did not even mention Finlay's name. This is not surprising since at that time Finlay had been published professionally only in a single issue of the magazine.

Wright continued to push what he termed the first volume of Wright's Shakespeare Library via full-page ads on the back covers of the next six issues of *Weird Tales*. But despite the 35-cent price, the book did not sell in the darkest days of the depression decade. As the movie had been a financial failure, so was the book.

The publication was apparently distributed to many of the same newsstands that carried *Weird Tales*, but few sold. The remainder stock of the book seemingly disappeared — probably it was destroyed when Wright and *Weird Tales* moved from Chicago to New York in mid-1938. Today, a copy of the book, with its bright yellow and black covers and browned pulp-paper pages is rarely ever offered for sale. It is because of the Finlay drawings — a collector's item in the \$50 range.

But what had become of those originals from "A Midsummer Night's Dream"? Finlay, who normally received back from the publishers the bulk of his work, did not have these drawings in his possession and was uncertain where they had gone. Had they been lost or discarded when Popular Fiction Company moved its operations to New York? Had Wright, who was dropped as *Weird Tales* editor in early 1940, retained possession of them or left them behind when he departed the editor's chair?

For 40 years, no more was heard of the original drawings and even the book itself was rarely offered for sale. These were, literally, "lost" Finlay drawings.

Then, earlier this year, a fantasy art collector and Finlay specialist, Gene Nigra, made a dramatic find in the effects of the estate of another artist. He uncovered, neatly packed away, all 24 interior drawings for "A Midsummer Night's Dream". Also present was a set of the publisher's proofs.

So it is from these original drawings we are able to present to you in portfolio form — and in the same size drawn — these long-lost Finlays. In quality, they reflect Finlay's early drawing style and the obvious fact they were done in a relatively short space of time and with a deadline staring him in the face. Some would rank with his better fantasy drawings of the period; others fall short. His use of the stipple technique, which he would later master with dramatic effect, is here demonstrated in its infancy.

Virgil Finlay (1914-1971) ruled supreme as king of the fantasy illustrators for almost 35 years. In 1975, his work has also appeared in two hard-cover volumes — "The Book of Virgil Finlay" and "An Astrology Sketch Book".

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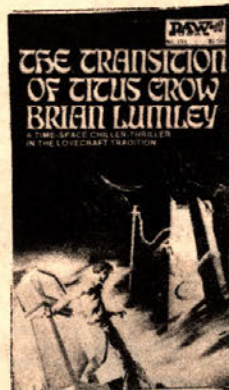
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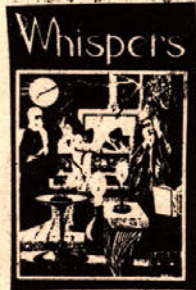
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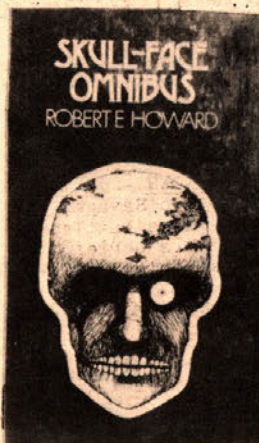
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#19 - articles include The Mucker vs The Big Smoke, on Mapping Pellucidar, reprint of Finlay illos for Tarzan and the Castaways, more.

#22 - articles include The Coat of Arms of Tarzan by Philip Jose Farmer, mystery puzzles written by Edgar Rice Burroughs. more.

#32 - preview of Tarzan and the Pool of Time, ERB-Victorian, and other articles.

#33 - Tarzan the Mighty, novelization of screenplay, by Arthur B. Reeve, more info on movie.

#36 - Tarzan in Pellucidar, strip by Hogarth and Barry.\$3.50

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#3 - just in. Interviews with Harry Harrison, William Tenn, Lester and Judy del Rey. And more.

**PULP 6** - only a few copies left of this issue of fanzine devoted to character pulps. Lead article is "How I Write" By Norvell Page detailing how he wrote stories for the Horror pulps of the 1930's.....\$1.50

**PULP 7** - latest issue of this fanzine, this one entirely devoted to the pulp character, The Whisperer. With long article on the series, cover repros, and the complete story, The Ghost of Lin San Fu, a Whisperer novelet, reprinted with new art by Frank Hamilton (see right). A must for anyone interested in the character pulps.....\$1.50

more character pulp stuff on the next page



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- 22 - \$2.25 (very good)

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60,61 - \$4.50 (% cvs. but good)  
62 - \$6 (good)  
63 - \$4.50 (% cvs)  
64 - \$6 (good)  
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70,71,72,73,74,78 - \$6 each (good)  
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85,86,87-83 each (% cvs., good)  
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92,94 - \$4 each (good)  
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113 - \$2.50 (spine taped)  
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116 - \$2 (no cover)  
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128 - \$2 (no cover)  
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coverless, some pgs. out 1942 issue... first page is #5 says Atlantic Dam... 56 pgs. in good shape \$10

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Jim Sells  
2227 Cabin Hill Rd.  
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## First Page

I have some more items for trade or bid. I want to thank everyone that answered my last ad. I had many cash sales plus about 10 trades. If anyone wants to make a trade on any of my items just call or write, I'll list some of my wants at the bottom of the second page. Send trade or bid offers within 10 days of the date of this issue of T.B.G.

- ene Autry official Outfit, in original box, mint 1941, min bid \$30.  
tar Trek Buzz Ray Gun, original box but box worn, gun mint, min bid \$20.  
uck Rogers Magic Erasable Dot Pictures Set, in original box, mint, min bid \$15.  
ene Autry And Champ Official Ranch Outfit, box worn, inside mint, 1950 min bid \$15.  
ene Autry Spurs in original box, mint, min bid \$7.  
oy Rogers Crayon set with pictures to color, and stencils, never used, original ox, insides mint, box worn, min bid \$12.  
owdy Doody Figurine Painting set, 4 Figurines, 2 of them painted, original box ear mint, min bid \$12.  
he following are Whitman Hardcover Books, all nm to m, min bid \$20  
on Winslow 1946, Van Johnson 1947, Kidnapped about 1945, Hans Brinker 1945, nm Sheridan 1943, Jane Withers 1943, Gingers Rogers 1942, Tom Swift 1931, onita Granville 1942, Huckleberry Finn about 1945.  
he following are Cupples and Leon Hardcover Books, all mint, all originals, min \$60  
omba And The Lost Explorers 1930, Bomba In The Abandoned City 1927, Bomba The ngle Boy 1926, Bomba at The Giant Cataract 1926, Bomba Among The Pygmies 1931, omba On Jaguar Island 1927, Bomba In A Strange Land 1931, Bomba On The Under-round River 1930, Bomba On Terror Trail 1928, Bomba Among The Slaves 1929.  
ardcover Book by Doubleday, Page & Co. (The Saga Of Billy The Kid) nearmint 926 min bid \$8.  
inderella-M.A. Donahue Co. #401 in The Little Tot Series, Fine 1929  
autiful illustrations, min bid \$10.  
aders Digest nm August 1937, same November 1937 nm, min bid \$20.  
e Patchwork Girl Of Oz-L Frank Baum, Hardcover 340 Pages 1913 Edition, many aautiful illustrations, very rare book, make offer.  
terson Ladies National Magazine, the edges of them are ragged due to age, the agazines themselves are in excellent condition.  
ember 1883 min bid \$10, good, December 1882 vg min bid \$15, Nov. 1885 vg min bid \$15, uly 1885 vg min bid \$15, Sept. 1883 good min bid \$10, small piece gone from back, t. 1883 vg min bid \$15, Nov. 1883 vg min bid \$15.  
e following are the first magazines of LIFE magazine.  
FE March 10, 1927 Fine min bid \$8, Feb. 10, 1927 Fine to NM min bid \$8, LIFE March 1, 1927 NM min bid \$8, LIFE March 3, 1927 NM min bid \$8.  
e following are old Baseball and Boxing magazines, each one is filled with ndreds of great pictures and stories of the stars of that time.  
lf Defense Vol 1 #11 nm Jan 1927 features the Original knockdown of Tunney empsvyn the famous long count fight, min bid \$15, Self Defense vol 2 #3, 28 nm may min bid \$15, Self Defense vol 2 #10 1929 min bid \$15, Self Defense 1 2 #5 1929 nm min bid \$15, Self Defense vol 2 #4 1929 good min bid \$12.  
lf Defense vol 2 #9 1929 nm min bid \$15, Self Defense vol 1 #12 nm 1927 n bid \$15, Self Defense vol 2 #2 1929 nm min bid \$15, Boxing and Wrestling ws Magazine nm 1933 also pictures many top fighters and wrestlers of the day, min bid \$10.  
ow White and The Seven Dwarfs Book hardcover, 9 inches long by 7 1/4 inches tall, 38 Edition, very beautiful illustrations from the movie, nm min bid \$15.  
\* Knife Collectors\*\*\* I have a very rare pocket knife for trade or bid, it is (Simmons Boss) not Simmons Brothers, it is 3 inches, one blade, with wooden dles, it was made in the early 1900s, according to some knife collectors in area that have seen it, it's in near mint condition, make offer.



Jim Sells  
2227 Cabin Hill Rd.  
Nashville, Tenn. 37214  
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## 2nd page

More items for trade or bid, I had much rather trade for my wants in comics.

- Model Airplane News Magazine 1931 July vg min bid \$10, Same August 1931 vg min Bid \$10, Same June 1931 nm min bid \$10, Same March 1932 nm \$10.  
Baseball Magazine Dec. 1938 Features many pictures and stories of most of the stars of that period vg Min bid \$15, Same Sept 1935 vg strics & stars min \$15.  
Major League Baseball Facts and Figures and official Rules 1937 nm 240 pages, appears to be a soft cover giveaway book of 1937 min bid \$15.  
The Following are big little books & movie edition BLB,s  
Terry and The Pirates Fast Action Book nm Min bid \$15, Donald Duck In Volcano Valley nm \$5, Andy Panda nm \$4, Bugs Bunny & The Pirate Loot g \$4, Chandu Bela Lugosi vg min bid \$15, Smilin Jack nm \$7 min bid, Terry And The Pirates nm \$5, The next are movie edition BLB,s, Little Minister with Katherine Hepburn vg min bid \$5, West Point Of The Air with Wallace Beery vg min bid \$5, Les Miserables with Fredric March vg min bid \$5, Call of the Wild with Clark Gable vg min bid \$5.  
I have three magazines that are the movie editions of Shirley Temple Movies.  
Shirley Temple card board cover magazine 1937 Wee Willie Winkie fine but page torn out, 10 inches long by 9 1/4 inches wide, min bid \$10.  
Shirley Temple cardboard cover magazine 1936 Poor Little Rich Girl, fine to nm 9 1/4 wide by 10 long min bid \$20.  
Shirley Temple Cardboard cover magazine by Saalfeld, Little Miss Broadway 11 inches long by 8 1/4 wide, nm min bid \$20 the above magazines tell the story and many pictures taken from the Movie.  
Bringing up Father By McManus series #20 1931 Cupples & Leon vg to fine min bid \$15.  
Little Orphan Annie Color Book 1930 vg art by Harold Gray, Most pages colored min bid \$12.  
Raggedy Ann Stories and Color the pictures book art by Johnny Gruelle fine 1944 min bid \$10.  
Mickey Mouse French Book Titled (Au Far West) 1935 nm This is the original Bat Bandit Of Inferno Gulch Story very beautiful art, min bid \$30.  
Buck Rogers Paint Book Whitman 1935 96 pages, a few colored, fine, min bid \$65.  
Walt Disney Annual with Dust Jacket nm 1937 Hardcover 13 1/2 inches long by 10 1/2 inches wide, stories and art of most of the Disney Characters plus many color Silly Symphony Features, 121 pages, this is the giveaway book when you took out a subscription to Walt Disney Comics And Stories in 1937, Make offer  
Little Orphan Annie In The Circus vg Harold Gray Art, Cupples & Leon 1927 vg very beautiful art, make offer.  
Mickey See, s The U.S.A. Hardcover Book D.C. Heath and Co. Disney 1944 vg but small piece missing from one page, 138 pages, min bid \$7.  
Donald Duck And His Friends, mint D.C. Heath co. 1939, 102 pages features Donald, Mickey, Minnie, Pluto, Hardcover book, min bid \$15.  
Mickey Never Fails Disney 1939 vg to fine 102 pages, min bid \$10.  
The following are just a few of my Comic Wants, if you have any comics and want to trade for any items i,ve listed, please call or write, no collect calls, S.A.S.R appreciated. \*\*\*\*\*  
Most any Golden age comic, most any E.C. Comic, Conan #1 thru 15, most any early Marvel comic such as Spiderman, Avengers, FF, Savage Tales #1, J.I.M. #83 & 84, T.O.S. #39, 40 & 41, The Hulk # 1, 2, 3, 4, 5, 6, Any Tom Mix Ralston or Commando, Best of Donald duck and Uncle Scrooge, Best of Uncle Scrooge and D.D., also Spiderman #3 & 7, F.F. #6 & 11, Amazing Fantasy #15, any Buck Rogers or Tarzan premium magazine or book, any Superman Tim Comic, I'll accept most any comic on a trade as long as its in at least good condition.

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MIGHTY MOUSE#69vg, 144, 145, 146-40¢  
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MIGHTY SAMSON#2, 3, 6, 8-50¢  
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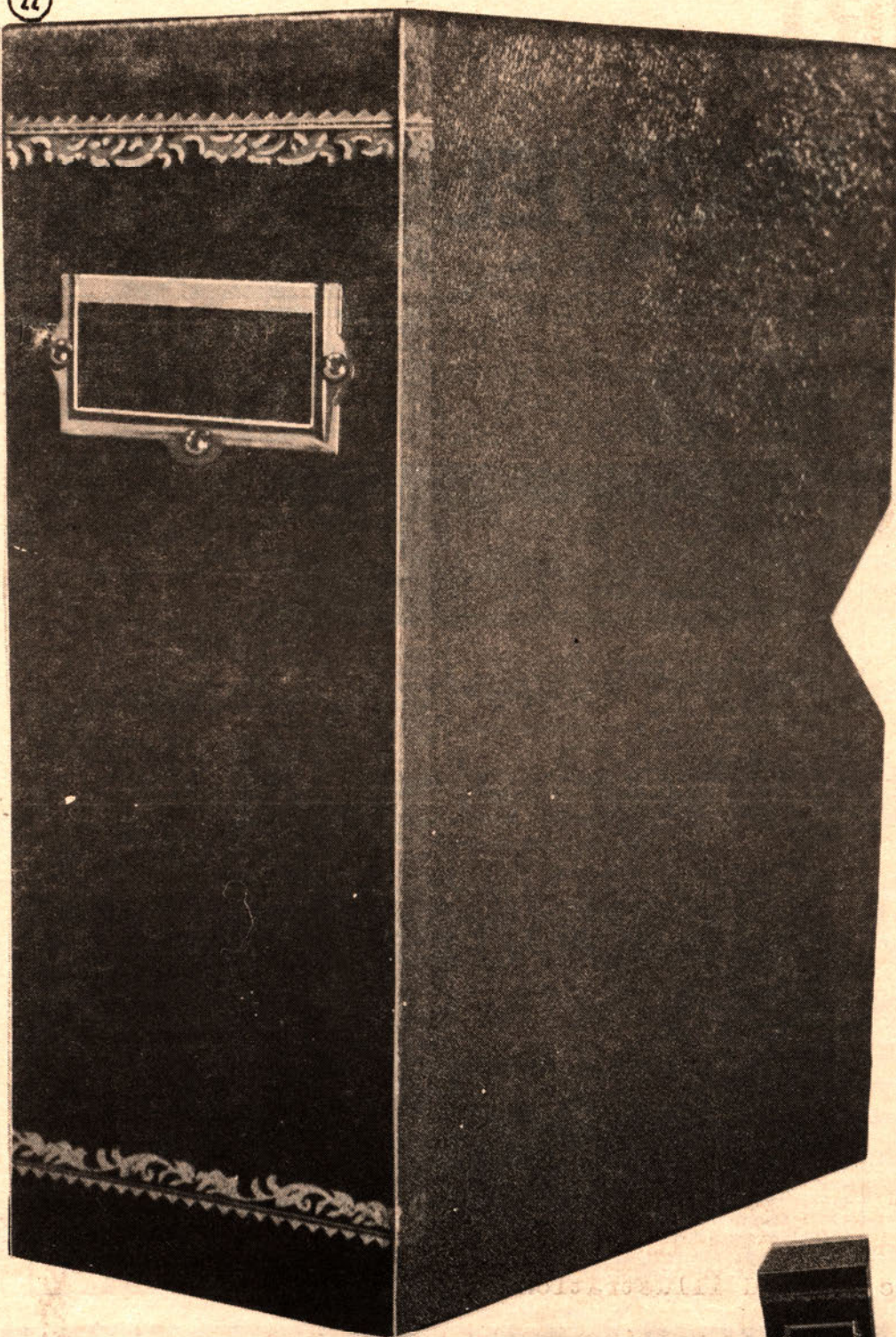
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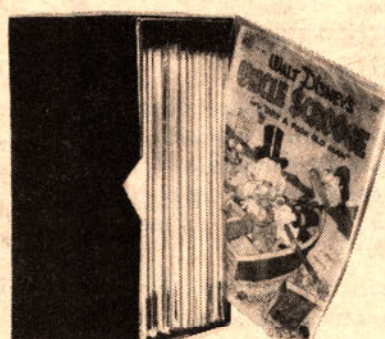
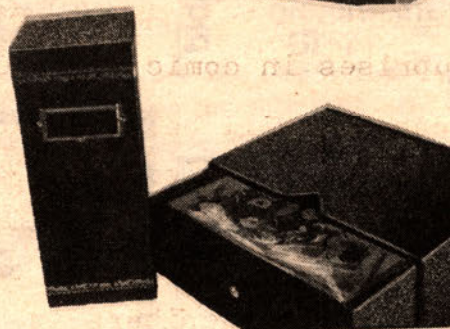
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WHAT THE !!  
THE WHOLE JOHN  
CANHOCK BUILDING  
IS IN OUTER SPACE!!

YES. WE HAVEN'T BEEN  
ABLE TO FIGURE A WAY  
TO DIFFUSE YOUR BOMB  
ROOM SO MINOR AND  
MS. MARVEL PUT  
IT FAR FROM EARTH.  
SAFETY FIRST!

## The Menace of Moneyman

PART NINE  
INTO EACH LIFE SOME PAIN MUST REIGN.

MINOR AND MS. MARVEL!!!  
YOU MEAN THOSE TWO  
LITTLE GOODGUY GANG  
SQUIRTS!? BAH!

WHO ARE YOU!?  
WHAT ARE YOU  
DOING HERE!?

THE NAME IS A.A.  
JACK. GOODGUY HAS  
INFORMED ME THAT HE  
HAD JUST ENOUGH  
TIME TO IMPLANT A  
POST-HYNOPTIC  
SUGGESTION IN YOUR  
MIND - TO SLEEP  
FOR A WEEK!

ASLEEP  
FOR A  
WEEK!?

YES! AND DURING  
THAT WEEK I'VE BOUGHT  
YOU OUT—**LOCK, STOCK  
AND BARREL**. YOU  
WERE A LITTLE SLOW  
ON INTIMIDATING THE  
OIL CONCESSIONS.  
**I GOT 'EM!**

FURTHER, DOCTOR SINTERIAK—  
GOODGUY-GANG-SUPER-SCIENTIST-  
IN-RESIDENCE—CAME UP WITH A  
MOLECULAR TRANSPORTER THAT  
CAN MOVE **GOLD** AND/OR PEOPLE.  
THE FOLKS AT FORT KNOX  
GOT A LITTLE NERVOUS  
WHEN DOC GAVE THEM  
A FREE DEMONSTRATION...

WELL, ALL THIS WAS ENOUGH TO CONVINCE  
OUR PROVISIONAL PRESIDENT AND CONGRESS  
TO RESCIND THE ANTI-GOODGUY LAW, YOUR  
**51%** LAW AND THAT **YOU** WERE A THREAT  
TO FREE ENTERPRISE AND DEMOCRACY...

ME?



YOU HAVE A LOT OF DEBTS AND CRIMINAL CHARGES TO FACE BACK ON EARTH...

IN SHORT, MONEYMAN, YOU'VE BECOME **A CLASS 2 DEADBEAT!**

I CAN STILL COOK UP CASH ANYTIME WITH MY... WHA...??

YOUR GIMMICKS HAVE BEEN DE-ENERGIZED.

HELLO, DOC? YOU CAN TRANSPORT US BACK TO EARTH WITHIN THE MINUTE.

WE'LL FIND SOME WAY TO RESCUE GOODGUY LATER!

OH HOW I HATE THAT WORD!

HOLD ON TO THIS CRYSTAL, MONEYMOOCH, IT'S THE CONNECTING KEY THAT ALLOWS YOUR BODY TO BE TRANSPORTED THROUGH SPACE TO EARTH.

MONEYMAN WATCHES AS ALL-AMERICAN JACK VANISHES

BAH!

I CAN'T GO BACK TO THAT DUMB MIDDLE CLASS LIFE I KNEW..

..NOT AFTER TASTING THE DELIGHTS OF GREAT POWER..

THE TRADITIONAL THING TO DO IS TO JUMP OUT THE WINDOW!

BUT I'VE GOT **46 ATOMIC BOMBS!** I CAN GO OUT IN A BLAZE OF GLITTER HERETOFORE UNKNOWN !!!

MONEYMAN HEADS FOR THE ELECTRO-MAGNETIC FENCE THAT STILL HAS GOODGUY TRAPPED WITHIN!

SO LONG, GOODGUY, I STILL SAY YOU SHOULD TAKE OVER THE EARTH AND DO IT YOUR WAY !!!

STOP!



# media REPORT

By David McDonnell

comedy variety shows starring Paul Lynde, Bill Cosby, and Donnie and Marie Osmond (with Lola Falana and Lorenzo "Carlton the Doorman"); situation comedies with Rita Moreno, Jack Klugman, and Tony Randall; a sitcom derived from the current movie COOLEY HIGH; FONZIE starring Henry Winkler spinning-off from HAPPY DAYS; and CHANO starring Gregory Sierra, a spin-off from BARNEY MILLER. ABC has already scheduled one BARNEY MILLER sitcom spin-off, FISH starring Abe Vigoda, to start in January. ABC has also signed Nancy Walker to star in her own sitcom which might also start in January. Meanwhile, ABC is expanding its soap opera, GENERAL HOSPITAL to a full hour. CBS has cancelled my favorite soap opera, THE EDGE OF NIGHT (whose head writer is free-lance mystery writer Henry Slesar), in order to expand AS THE WORLD TURNS to an hour soap opera. However, ABC will pick up EDGE. It will debut on ABC on December 1 at 4 pm. ABC will air its TV film version of what happened when Orson Welles' MERCURY THEATRE did THE WAR OF THE WORLDS on October 31, Halloween, THE NIGHT AMERICA PANICKED (prior to filming the TV movie has also been known as THE NIGHT THE MARTIANS LANDED and PLEASE STAND BY).

Mobil Oil is going to sponsor 2 9-hour syndicated radio specials. One will detail THE HISTORY OF MUSIC from 1905 to 1975. The other to be hosted by CBS sportscaster Heywood Hale Broun and will examine famous fictional private eyes. It will feature a rare taped interview with the late Humphrey Bogart on the private detectives he has portrayed. Andy Williams is going to star in a 1/2 hour variety comedy series to be syndicated in September 1976. Jean Stapleton will star in a drama special this season as Eleanor Roosevelt.

MAGAZINES AND BOOKS\*\*\* Magazine Management (publishers of Marvel Comics) also publishes several other magazines. They've just cancelled FILM INTERNATIONAL, NOSTALGIA ILLUSTRATED, MY ROMANCE, MY CONFESSION, SECRET STORY, GOTHIC TALES OF LOVE, CARTOON LAUGHS, LAUGH PARADE, WORLD'S BEST CARTOONS FROM THE EDITORS OF MALE AND STAG, CARTOON CAPERS, CARTOON GAGS, WORD HUNT SPECIAL, and WORD SCAN SPECIAL. The best PEANUTS strips and a Charles Schultz autobiography-of-sorts are included in PEANUTS JUBILEE (Holt, Rinehart, & Winston, \$35--\$29.95 until December 31) which was published October 2, 25 years to the day of PEANUTS' first appearance in the papers. SON OF ORIGINS OF MARVEL COMICS by Stan Lee was also published this month by Simon and Shuster. Holt, meanwhile, has also brought us THE DOONESBURY CHRONICLES by Gary Trudeau (featuring 600 of the best DOONESBURY strips) in both hardback and paperback editions this month. POGO will return in a combined paperback edition of 2 earlier POGO books, THE INCOMPLETE POGO and POGO, PRISONER OF LOVE, as ROMANCES RECAPTURED from Simon and Shuster.

CALL HIM A GROUCH...AND HE'LL SEE YOU IN COURT\*\*\* Groucho Marx wasn't notified that he was being portrayed (by actor Charles Cirillo) in Universal's GABLE AND LOMBARD. His lawyers told Universal to stop the imitation and they did. Groucho is suing writer Richard J. Anobile and his publishers for \$15 million because Groucho didn't like Anobile's book, THE MARX BROTHERS SCRAPBOOK. Robert Altman would like Groucho to be in his film version of Kurt Vonnegut Jr.'s BREAKFAST OF CHAMPIONS. Groucho plans to adopt his 34 year-old secretary Erin Fleming so that she can legally inherit most of his estate, over the objections of his son Arthur Marx, playwright.



TRUE CONFESSIONS? A former creative adman at Paramount and MGM, Milt Tatelman is currently touring the lecture circuit with a talk entitled "Confessions of a Hollywood Huckster." He promises such inside info as "How did Diana Ross ruin her Oscar chances?"; "What superstar has to be sobered up to attend his biggest premieres?"; "Why is it dangerous to fool around with Jack Lemmon?"; and "Why is there no job security in the film industry?"

OLD RKO FILMS TO RETURN\*\*\* London producer Wilbur Stark and his company have bought the literary rights to about 30 vintage RKO vintage RKO movies including SHE WORE A YELLOW RIBBON, CURSE OF THE CAT PEOPLE, THE CAT PEOPLE, I WALKED WITH A ZOMBIE, THE BODY SNATCHERS, Alfred Hitchcock's SUSPICION, ISLE OF THE DEAD, and FIVE CAME BACK. The films will be re-done as made-for-TV movies and theatrical movies using both the original scripts in some cases and contemporized versions in others...Family Feature Films has acquired movie and TV rights to six series of kids' books authored by Enid Layton: "The Famous Five," "The Secret Seven," "The Adventure Series," "The Mystery Series," "The Mallory Tower Series," and "The St. Claire Series." Twenty to thirty books are in each series. Layton wrote more than 800 books and according to UNESCO, is the most translated author following THE BIBLE and Lenin...For his next WHERE ARE THEY NOW? books, Richard Lamparski has taped interviews with Arch (LIGHTS OUT) Oboler, Ray (Crash) Corrigan, and SUPERMAN TV series regulars Noel (Lois Lane) Neill and Jack (Jimmy Olsen) Larsen...TV rights to the Nancy Drew books have been acquired and a 90 minute TV movie pilot for a possible NBC TV series is planned...CBS TV bought the TV rights to one showing of THAT'S ENTERTAINMENT for \$2.5 million.

HARRY AND TORONTO\*\*\* A little old lady attending a matinee of the touring THE MAGIC SHOW in The Forrest Theatre in Philadelphia said she thought it was a nice touch on the management's part to put in the lobby "that nice picture of Harry Houdini." The photograph's been there for years. It's Shubert Organization (which owns the Forrest) policy. The photograph's of Sam S. Shubert, the youngest of the late three Shubert Brothers. He was killed in a 1905 train wreck.

THE FANTASTIC FOUR\*\*\* Fantastic Four is the name of a new rock quartet. Their first album is ALVIN STONE (THE BIRTH AND DEATH OF A GANGSTER).

## WHAT'S UP IN TELEVISION\*\*\*\*

The new TV season has hardly begun and already the networks are planning new projects and mid-season replacements. ABC has the most projects in the hopper: THE ROWAN-MARTIN REPORT, a 1/2 hour news satire with that comedy team to be taped the night before airing to maintain topicality; a new bionic super hero spinning-off THE SIX MILLION DOLLAR MAN; Sandy Duncan as TABITHA—grown up in a spin-off from BEWITCHED;

QUOTE OF THE ISSUE: "When we were on holiday in Jamaica, we'd go into the supermarket every Saturday, when they got a new stock of comics in. I didn't read comics from 11 onwards, but I came back to them a couple of years ago. The drawings are great." -----Paul McCartney on his song "Magnet and Titanium Man" from his Wings' VENUS AND MARS album, ROLLING STONE #192.

STRANGE STUFF: WIZARD OF OZ producer Mervyn LeRoy has been elected a director of Mego International, the toy company that has recently put out a line of WIZARD OF OZ toys...According to Marty Allen, the reason GUNSMOKE was cancelled: "Doc couldn't afford the malpractice insurance"...A theatre chain over in Thailand has already offered the SUPERMAN '76 producers a \$100,000 advance for the rights to show the film in Thai theatres...Although NBC's telecast of THE GODFATHER last year drew one of the biggest TV audiences in history, a Rochester, N.Y. station found that, even with a broad hint, less than 1 out of 12 persons who saw the show could remember even 1 commercial aired. Advertisers had paid \$225,000 a minute...There was an interesting promotional film made aimed at convincing the Republicans and the Democratic parties to hold their 1976 presidential conventions in Los Angeles. It opens and closes with Alfred Hitchcock saying "Good eeeev'ning"...FOR LOVE OR MONEY is a planned film about a dead Jewish restaurateur who receives permission to open a restaurant-delicatessen in heaven...Shelley Winters publicly stated she was donating her 1959 Oscar for a supporting role in THE DIARY OF ANNE FRANK to the Anne Frank Museum in Amsterdam. Shelley forgot that she signed a note when accepting the Oscar "not to sell or otherwise dispose of nor permit it to be sold or disposed of by operation of law without first offering to sell it to the Academy for the sum of \$10."



BIGFOOT FILM FOOTAGE WANTED\*\*\* David Wolper Productions is working on BIGFOOT, THE MYSTERIOUS MONSTER, a dramatized documentary set for release next summer. Wolper is looking for amateur films or still photos of Bigfoot...or the Noxie Monster of Noxie, Oklahoma...or the Skunk Ape of the Everglades...or the Arkansas Falk Monster...or the Florida Monkey Monster...or even the Abominable Snowman (the Yeti). He's paying to use them. So, in the unlikely event anybody out there in fandom has any such film footage, you can contact Wolper at: David Wolper Productions, 843 West 3rd Street, Los Angeles, California 90048...

Alan Lansburg Productions will produce THE BERMUDA TRIANGLE. Lansburg will also write a book of the same name to go along with the film.

MARVEL'S SALES ARE UP??? Despite the recent mass comic cancellations by Marvel and DC, a recent trade ad for Marvel contended: "Marvel's sales are 50% greater than its nearest competitor." Sales circulation figures cited for a 6 month period were-- DC: 8,231,063 and Marvel: 12,871,332...Another trade ad (in VARIETY, the aforementioned one appeared in BESTSELLERS) pitched the licensing/merchandising angles of Marvel superheroes. According to the ad, Marvel's merchandising/licensing business is handled by Ed Justin of Columbia Pictures Licensing, 711 Fifth Ave, New York, NY 10022.

THE FIRST CANCELLATIONS\*\*\* NBC drew first blood this season by cancelling FAY & THE MONTEFUSCOS (Thursdays 8:30 and 8 respectively) effective October 23. One hour specials will fill the empty space until December.

THE BANANAS WALK AMONG US\*\*\* Another column deadline comes and goes here in Bethany town, aided and abetted by a broke-down typewriter. It was reading a few Ron Goulart books piled on my desk, got some crazy ideas about taking over the world, and blew the ribbon feeder to pieces. What a mess! When a typewriter goes insane, well, things really get out of hand. I'm using an electric typewriter in the meanwhile courtesy of sf fan Jim Kinghorn. Thanks, Jim. My thanks also to Larry Johnson (the Groucho illo), Rod Snyder (news items), and Kurt Erichsen (printing and messin' around). This column can always use news items on just about anything in the media and especially fannish news (new fanzines, marriages, noteworthy accomplishments). I can also always use illustrations (preferably 3 inches wide, 4 inches long) and MEDIA REPORT logos. Any nice fan out there in fandom nice enough to send something in will be duly credited. Send it in now! Before postage goes up. My address is-- Dave McDonnell, P.O. Box 554, Bethany, West Virginia 26032.



Furthermore, folks, I have now an of the newsletters that evolved SECOND BANANA and BANANAS ILLUSTRATED send you as many issues as I have present time) or as I can fit. This is your chance, America! Bethany College, one professor is seminar on comics, "The Comics: He could use any free or nearly stuff that anyone may care to send as an upperclassmen adviser. And if there are any pro writers or artists living in the Pittsburgh-Wheeling area who would like to drop in to give a talk, we'd love to have you. The guy to contact is: Dr. Hiram Lester, Bethany College, Bethany, West Virginia 26032.

FILM CLIPS: There are 2 biopics about Aristotle Onassis in the works. Harry (James Bond) Saltzman is planning one. The other is THE GREEK (from a best-selling book of the same name) with Anthony Quinn as Ari, Julie Christie as Jackie, and Barbara Parkins as Christina...NICHOLAS JINGLE is an upcoming animated musical about Santa Claus for Warners...Charles Bronson's next film is THE LAST SCORE...Joel McCrea is working on a western, MUSTANG COUNTRY, his first in 13 years...Charlton Heston is also doing a western, THE LAST HARD MAN

Bob Shaw, not Ron Ely, will star in BLACK SUNDAY...SUPERMAN '76 is, at the current time, scheduled to begin filming on February 25, '76 (the traditional "birthday" of Superman)...NETWORK is an upcoming movie satirizing the TV industry written by Paddy Chayefsky...BONES, another upcoming movie comedy, is written by Buck Henry (co-creator of GET SMART)...HAWMPS is still another comedy, this one is based on the 1850s Civil War camels-replacing-horses experiment...The film version of Robert Conrad's THE SHADOW LINE is in the works...Elliot Kastner will buy the rights to the stage play EQUUS...Dustin Hoffman, Roy Scheider, and Sir Laurence Olivier will star in William Goldmann's screenplay version of his own novel, MARATHON MAN. John Schlesinger will direct the flick...Fred Zinneman plans to film THE SECRET POLICEMAN by Tom Wiseman...Two books by Mary Renault about Alexander the Great, THE PERSIAN BOY and FIRE FROM HEAVEN, will be filmed under the former title...DOUBLE MCGUFFIN is a Hitchcockian-type movie based on Hitchcock's plot-within-a-plot gimmick...Phillip Agee's controversial INSIDE THE C.I.A. will be filmed as a fictional-type movie...A MS. magazine article, "The Case of Karen Silkwood", detailing the death of woman who worked in a nuclear power plant in Oklahoma will be filmed as A MATTER OF IMPLOSION...Michael Sarrazin and Ursula Andress are starring in SCARAMOUCHE...PIRATE WOMEN is an 18th century comedy-drama to be made at a cost of \$4 million.



# T.B.G. MAILBAG

15800 ROUTE 84 NORTH \* EAST MOLINE, ILLINOIS 61244.

ALLEN VARNEY  
RENO, NEVADA

BUYER'S GUIDE: 1990

A Play in One Act

(SCENE: An office. Behind a large desk loaded with paperwork sits ALAN LIGHT, haggard and prematurely gray. He is frantically trying to get out on time the 11:50 p.m. edition of THE BUYER'S GUIDE.)

ALAN: Ye Gods! All these ads...looks to be the largest issue we've had yet. Mm-hmm...427 pages. How to fill the extra page? (Yawn!) I need some sleep. Got it, we'll put in another house ad.

(Enter MURRAY BISHOFF.)

MURRAY: Alan, I've got bad news! Nearly all of our columnists won't be able to make the big midnight edition!

ALAN: Oh, swell. Who have we got left?

MURRAY: Well, Marty Greim managed to send in four pages, but all they say is "BUY COMIC CRUSADER #4,876" over and over... And the Thompsons will be late...

ALAN: Again?!!

MURRAY: Well, be reasonable, Alan. They just had their seventeenth child and they're sort of busy. McDonnell says he won't be doing a Media Report any more because TBG is the media...Don Rosa ran out of information for his Center a long time ago...Throckmorton--you know, the one with techniques for swatting flies with comics--he won't be able to make it (poor fellow was eaten by beetles)...The President's out of the country, of course, so he can't make it...and I've taken too much time telling you all this to do a "Now What?"

ALAN: Murray, this is terrible!! If we don't have any columns, how can we comply with Postal Service regulations??

MURRAY: Oh, don't worry about that!! Don't you remember, we bought the Post Office yesterday and made it a DynaPubs subsidiary! Service was too slow anyway. I would've been Postmaster General but I'm already Secretary of TBG on the Cabinet so I'm too busy... There's a new stack of ads outside the door already for the 12:10 edition--better hurry up, you're already late with the midnight copy!

ALAN: (yawning) But Mur, I haven't slept all week!

MURRAY: Tut-tut, Alan, think of all those people out there, hungrily waiting for their newspapers! You should have caught up on your sleep before you converted the Western Hemisphere to comic fandom! Just one more thing and I'll leave you to your work--that ad on the front cover of TIME magazine got us one new subscriber.

ALAN: (dazedly) Just one?? Who?

MURRAY: India.

ALAN: (pause) India?

MURRAY: That's right, Alan, eight hundred million additional copies starting at one o'clock. The printer says he can't handle them so I guess you'll just have to run them off yourself. 'Bye!

(And so, as we fade out, we see poor Alan receiving a call from the head of the CIA, asking him to collapse a Latin American country by cancelling all its subscriptions to TBG. Alan falls asleep.)



MIKE FRIEDRICH  
HAYWARD, CALIFORNIA

Alan,

Hi. Sorry I couldn't talk with you more at the San Diego con. I was back to your table later with the original cover to STAR\*REACH #3 by Frank Brunner, but you weren't there! (Suffer!!)

The main reason I'm writing is to add a bit of information regarding MOTION PICTURE FUNNIES WEEKLY (the reputed "first appearance" of Sub-Mariner). Warren Storob's letter is a welcome addition to the story (which I read about first in the Overstreet Guide) and appears to make the most sense to me.

I was quite close to Bill Everett during the last three years of his life (I was his room-mate for a good part of that time). It is my distinct recollection that Bill told me that Sub-Mariner was created after Burgo's HUMAN TORCH. This is also what he told Jim Steranko, in his first volume of the History.

So, it seems highly unlikely that Sub-Mariner would come out eight months before MARVEL MYSTERY #1 (with the first Human Torch) if there was already a Human Torch story drawn, especially since they considered the Torch to be the stronger character and put it on the cover of MM #1.

Unless Everett was mistaken (or fuzzy after 30 years)...or there's another M.P.F.W. issue that was put together at the same time with a Torch story in it...or M.P.F.W. is a shuck (though Marv Wolfman says he's seen a copy and he feels it isn't)...or...

My own inclination is to go with Mr. Storob, that is to say, that there was at most a two or three month difference between M.P.F.W. and MM #1. These actually could translate into the same dates, as April would be about the time a book released in July or August would be finished in the editorial & art stages.

Perhaps two formats were experimentally put together, one for movie-house distribution and the other for newsstand distribution. Obviously the publishers chose the latter route in the end, and helped create a form that we can idly speculate and argue about 35 years later!

W. R. STOROB  
BROOKLYN, NEW YORK

Dear Alan,

First, I wish to express my gratitude to you for carrying my first letter to our fellow comic enthusiasts in the Buyer's Guide #97 wherein I attempted an

expose on Motion Picture Funnies Weekly. I would further like to thank those fans and friends who expressed their gratitude and agreement with me.

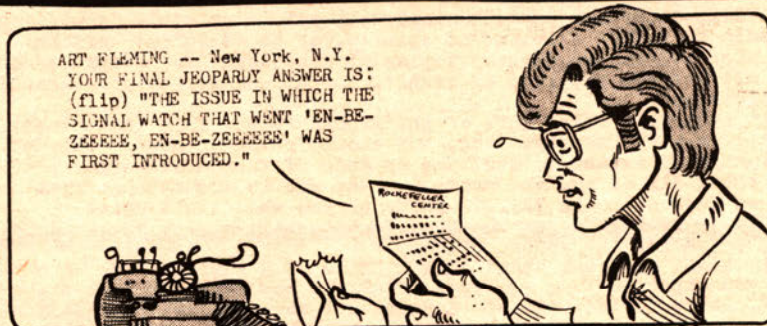
I have been informed of a rebuttal by entrepreneur Don Phelps and I cannot allow these assertions to go unanswered.

Motion Picture Funnies Weekly, the black-and-white "publication" containing 8 pages of the origin of the Sub-Mariner, found in Marvel Comics #1, is not the "first appearance" of the character. An appearance denotes exposure to the public. The copies Don has come up with are all publisher's file copies containing no definite month of publication anywhere. Publisher's files are not the first appearances of anything. One could just as easily call the original art a first appearance or the private studio screening of a not-yet-released film a premiere.

As far as Bruce Hamilton's appraisal of the use of water-color on craft-tint (claiming that the use of craft-tint denoted intent of using Sub-Mariner for black and white), I have spoken to Mr. Hamilton and he seemed more open to other possible reasons for its use. Marvel Mystery #2 also contained water-color over craft-tint.

I believe the public is hereby advised that Marvel Comics #1 is the first appearance (denoting debut in a documented sense) of all material contained therein and that those people who feel the need to drop five grand for Namor's first appearance should accept no substitutes.

EDITOR: Hopefully, this will end discussion about the book. Both sides certainly have a point in many eyes. I will just say that perhaps the fact that the book was not publicly distributed enhances its value and collectability.



HAVE ANY QUESTIONS ABOUT ANYTHING CONNECTED WITH COMICS? LET OUR RESIDENT RESEARCHER HELP YOU! Send your questions (limit 6 per letter) to:

INFORMATION CENTER - TBG  
15800 ROUTE 84 NORTH  
EAST MOLINE, ILLINOIS 61244

MARK EVANIER  
LOS ANGELES, CALIFORNIA

Dear Alan--

Let's get this straight: once and for all, Joe Besser, former Three Stooge and comedic actor is NOT...repeat, NOT...deceased. Bill Lazear said this in your TBG letter column and Bill Lazear is wrong. The man is alive, functioning cognizant, and wholly operative. That is, Joe Besser is all those things. Bill Lazear I'm not sure of!

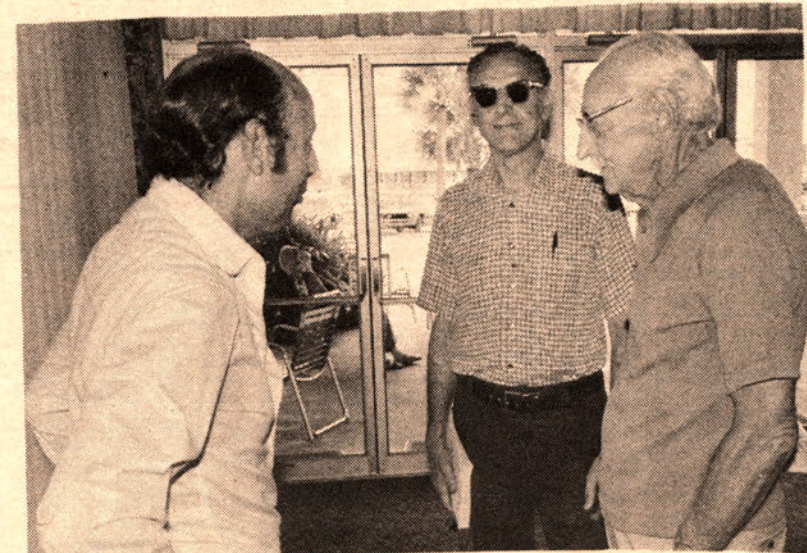
I would like to know where Lazear got his supposed date of death (Feb. 4 1972) for Besser. The actor is still highly visible on television in commercials and bit parts. Last year he did the voice of the overweight genie on the Hanna-Barbera cartoon show, Jeannie. (Which would have been very difficult if he died in 1972... maybe Hanna-Barbera cartoons don't move, but their voice actors do!)

Just to prevent further confusion: Joe De Rita, who succeeded Besser as the Third Stooge is also alive and working, from time to time, in Las Vegas burlesque reviews. The two Joes, therefore, are the only two surviving Stooges.

Here are a couple of photos of ORLANDOCON, courtesy Jim Ivey, to round out the page. Remember to send your letters in to TBG MAILBAG...comments, suggestions, praise or criticism! This is your paper and we're here just for you, so tell us what we're doing right or wrong! Our address is above, top left.



Former TARZAN artist BURNE HOGARTH receives his IGNATZ AWARD (a gold brick) from ORLANDOCON chairman Jim Ivey.



Harvey Kurtzman talks shop with Morris Weiss (MICKEY FINN artist) and Les Turner (CAPTAIN EASY).



(due to technical difficulties,  
the logo for this column,  
PANDOM FORUM #1,  
has been delayed.  
Please stand by.)

Hello! And welcome to PANDOM FORUM #1. As the name implies, this will be a column of fan opinion concerning various topics. My name is Craig Peters, and I'm your host for the next few minutes. So sit back and relax while I explain the rules.

Each column will have a specified topic of discussion. The topic for next column's discussion is given at the end of this column. You, the readers of PANDOM FORUM, are encouraged to send in your ideas and opinions concerning this topic for possible publication in the next column. NOTE: Anonymous contributions will not be printed. Submissions may be made by either a letter of opinion, or an editorial cartoon. You are also welcome to suggest topics of discussion for future PANDOM FORUMS. All letters are read by myself, and all contributions considered for publication.

That basically takes care of the ground rules. This installment, FORUM will only be one page long, but should reader reaction warrant, this column will expand to meet the demands of fandom at large. I'd like to thank all of you who wrote in response to the announcement a bunch of issues ago in TBG. To those of you who didn't write, I hope FORUM #1 will give you an idea of what we're aiming at, and that you will write for the second column.

This time, we speak about ATLAS: DEATH OF A COMPANY. Now, I'm sure many of you expected long ago that ATLAS was not going to make it; they did, in fact, last exactly a year. But why? This is the question that was put forth to TBG readers, and this, in part, is how they did respond. Without further ado, PANDOM FORUM #1:

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BILL SHERMAN//608 E. DOUGLAS, APT. 2//BLOOMINGTON, ILLINOIS//61701

"For me, ATLAS fell apart because of its lack of commitment to the concepts it was trying to sell. To my mind, superhero and character-oriented comics aren't the be-all and the end-all, but it was the only game ATLAS seemed to be even willing to play, considering the slipshod nature of their anthology comics. Yet, even then the company never seemed satisfied with characters they kept expecting us to be satisfied with. I found the Scorpion's sudden metamorphosis in issue three, for instance, not only lamely handled, but insulting to the audience, particularly the audience who may have been intrigued by the original character. Targitt, even if it was a reactionary ripoff of about four Clint Eastwood movies, was a lot more amusing in the first issue without the hastily added superhero trappings of subsequent issues. Perhaps if the changes were better handled, I'd have less complaint, but each character change had the air of committee decision made outside the world of the strip without regard for character motivation or any other such intellectual, literary trappings. Briefly, after a flourish of buying on my part in the initial stages, I found my enthusiasm for ATLAS quickly waning. Every character I found appealing was changing; every character I didn't find appealing was being written by Fleisher. Frankly, I think if you do anything consistently enough and often enough you can get an audience for it. Discounting questions of actual quality, I think ATLAS sabotaged themselves with their readership by wavering so much."

LONDON CHESNEY//ADDRESS WITHHELD UPON REQUEST

"If I had to sum up the Golden Age in a single word—it would probably be 'variety.' I don't know what accounts for the difference, but the comic publishers of yesterday seemed to pride themselves on their uniqueness of house looks. There was no mistaking a NATIONAL for a FAWCETT; or a QUALITY comic for a FICTION HOUSE. You could almost make a game out of it. And when you stop to consider that each costumed hero was inspired by Superman—again, what a staggering variety. It occurs to me that the history of fictional creation (and the attendant imitation that follows success) probably has never seen such wholesale swiping as that which followed the introduction of Superman. But, again, the really amazing thing is the variety. There is really not a whole lot to connect the Black Terror, or the original Daredevil, or any of a hundred others, to the character and personality of the first costumed superhero. Obviously, the imitative publishers were afraid of being sued, but that fear wouldn't extend to the more general plagiarism of a more successful house's look—its handling of logos, its choice of color for covers—basically, the indefinable, but nonetheless real, 'tone' or 'feel' that makes this book a FAWCETT and that one an AVON. Since NATIONAL was the most successful, logic would tell you that out of all the hundreds of companies that have tried their hands at cracking the market since 1938, at least one, certainly having seen that every other formula had been exhausted, would have simply tried copying NATIONAL's 'look.'"

"Which brings us to the present. ATLAS set itself the task of knocking MARVEL out of the box. Not in the good old American tradition of being better than MARVEL—of putting out a better product—or somehow giving the customer more value for his money. No, they were going to do it by being exactly like MARVEL. I think it's a shame ATLAS went down. I think we could use another publisher or two. But with two MARVELs knocking heads in the marketplace, what chance did ATLAS think they would have as a poor third...or even an equal third? NATIONAL is in danger of falling prey to the same temptation. Not just in characters—the covers are made to look like MARVELs, the layout, the so-called 'house' style of the artists, the whole feel of the line."

"Since there was a much larger audience for comics in the forties, it could be that each publisher, with his different slant and emphasis, could appeal to a different segment, and there was enough to go around for everybody. But it seems that the same logic would apply to the smaller audience as well. In my case, I don't care much for MARVEL—so it shouldn't take much figuring to tell you how I feel about NATIONAL, either. In other words, I'm left exactly nowhere as far as the contemporary color adventure comic is concerned."

"But the very worst aspect of this problem is when you start considering the following: if Bill Finger were starting out today, where could he find work? MARVEL? Well, no, his way of writing is a little too introspective—not quite enough action until the last page or so; at MARVEL, they like action from beginning to end. NATIONAL? Well...what can I say...they like the same style as MARVEL. ATLAS? Well, ATLAS is out of business. And so is Bill Finger."

"There is an alternative: the young Bill Fingers coming up...the Bisners...the Barks...all of you: learn to write just exactly like Stan Lee...then maybe you can get in comics."

"That, to me, is the real tragedy of ATLAS. They don't even exist as an alternative—of a different approach—maybe even a better way. They weren't even an alternative when they did exist. It's a shame they went down. We could have used another QUALITY...or a DELL...or a FAWCETT. But I don't think there would have been room for a third MARVEL on even the best day comic ever had."

DAN FREEDMAN//777 1/2 HIGUERA APT. C//SAN LUIS OBISPO//CALIFORNIA//93401

"About seven months ago, I took over an ATLAS dealership from a friend. Through advertisements we were selling just about all the comics we received from the company, due to their poor distribution. Although distribution became better towards the end, the comics were just not getting to the stands in the amount that would have been necessary for ATLAS to remain in business. I was getting more copies each month than was the local distributor, who sold over an area of about 500,000 people!"

"Another problem was the quality of the comics themselves, however this is true with any comic company. The writing on some was improving, and had ATLAS continued for about another year or so, there would have been some really top-notch comics coming from them. The art, too, was getting much better than it was at the beginning."

"Their biggest mistake was probably that they came out with too many titles too soon. This is followed by the fact that the titles that they did release came out to the dealers up to three months late."

"I would assume it was distribution that killed them. Who knows... ATLAS said that they were going to close 'indefinitely.' Maybe they'll

resume publication again in the near future. The least they could do is tie up the loose ends on titles such as Planet of Vampires and Morlock, 2001."

////Well, people, there you have three varying opinions on ATLAS. I hope to include a number of longer letters in each column, as well as the section involving snippets of opinion which I like to call....

==QUICK TAKES=====QUICK TAKES=====QUICK TAKES=====QUICK TAKES=====QUICK T/

PETER HIRSCHMAN//720 HAMPSTEAD PLACE//RALIEGH, NORTH CAROLINA//27610

"...indeed, 'too much too soon.' More mags than they could handle. The quality was always good. Another reason was that there was no 'parent' character as with MARVEL's Spiderman and NATIONAL's Superman. But in the long run, everything was great...even skirted the comics code, but always remained in it....Let's hope like the Phoenix ATLAS rises again from its ashes."

KEN MEYER JR.//3110 REVERE CIRCLE//HILL AFB, UTAH//84406



EUGENE LERNER//803 WILDWOOD RD.//WEST HEMPSTEAD, N.Y.//11552

"As a whole, I didn't care for (ATLAS)...(however), I especially liked Chaykin's Scorpion, but the whole comic changed completely.... ATLAS released too many books too soon...two a month, maybe three would have been good."

BILL RYAN//336 BEEBE ROAD//MINEOLA, NEW YORK//11501

"Was sad at the apparent death of ATLAS recently. Most of their work was junk, although there was some very good work. Iron Jaw, Wulf, Planet of Vampires, the early Scorpion, and the Protector all had good potential....part of their problem was that they thought everyone must be a superhero. Targitt #1 was the funniest comic I've read, but as a costumed hero he was a bomb. Same for Chaykin's Scorpion."

////NOTE: Bill is looking for collectors in the Long Island area with the idea of forming a comic fandom club. I suggest you contact him if you can help out. Thanx. \*

KEITH REAMER//34 EAST MEYTAH AVENUE//SOMERS POINT, NEW JERSEY//08244

"...what was really wrong with the company? They had everything going for them that MARVEL had fifteen years ago. Talent, enthusiasm, new ideas, and even money. One reason might be that they had a distribution problem....another is that the newsstand shelves were already overloaded."

"ATLAS had all the problems any other average company would have... nevertheless, I believed that if the editors and publishers at ATLAS just stuck through their first year, and really put up a fight, they could have come out on top. They just didn't try long enough."

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Okay people, that about wraps it up for the first PANDOM FORUM. But don't go away...there's still a little way left to go, and I've a few things to say before I let you out of my clutches.

First of all, I'd like to apologize for the short length of FORUM number one. I did not receive too many letters from the announcement that was placed in, those many issues of TBG ago, but those I DID get, I read, considered, and published (well...most of them!). I hope that, seeing what is going on here, you will be inspired to write (and cartoon) about our next topic which, incidentally, will be:

#### SON OF SEDUCTION

-or-

COULD THERE BE A SECOND  
COMIC BOOK WITCH HUNT LIKE  
THERE WAS IN THE FIFTIES??

Question: Could the spectre of Dr. Wertham return? In this day and age of loosening morals, could there conceivably be a return to the 1954 comic book frenzy of fearless Freddy Wertham? Could history repeat itself??? A fascinating question, and I look forward to many equally fascinating letters and cartoons on this subject. Speaking of subjects, you readers are welcome to suggest topics of discussion for future columns...yea, you are heartily solicited! Get to it! We can't run this column without YOU, so help us out.

From time to time in the future, I hope to utilize FORUM as a showcase for various types of surveys. Your suggestions are welcome with regards to this matter, also.

Running out of space, so I'll say "Adios" and return to prepare for PANDOM FORUM #2 (hopefully with a REAL logo, next time!) All letters are to be sent to:

PANDOM FORUM c/o CRAIG PETERS//40 YALE ST.//GARDEN CITY, NEW YORK//11530

Take care.



W S A

NEWS AND REPORT



\*\*\*\*\*

WE confess that apologies and explanations are in order to the members of the WSA PROGRAM and its patrons throughout fandom. After Stan Blair's farewell notice in the July first issue of THE BUYERS GUIDE no word of any kind has appeared in regard to the well being or future operation of the program.

In spite of circulating gossip—"THE WSA PROGRAM IS ALIVE AND WELL!!" Any rumors to the contrary are false and misleading. To quote an old adage: "the reports of our death have been greatly exaggerated."

WHY NO WORD? The silence on our part has been a result of the transition of the WSA PROGRAM, from Stan's office to that of one RON J. FRANTZ.

Over the labor day weekend I made a 500 mile auto trip from OKLA. CITY TO HOUSTON, TEXAS--to retrieve from Stan some eleven(11) large boxes of records, forms, back correspondence which pertained to the programs business and operation. I wish that a sooner trip would have been possible but due to personal pressures and obligations on both Stan and myself made this all but impossible. Without the needed materials, there was little for me to do but handle the business addressed to me directly.

As of now, I estimate that it will take approximately 90 days for me to catch up on the "mountain" of correspondence, indexing and filing of records, and revising some of the official forms which are now out of date due to the fact that the WRB division is now defunct.

The initial transition of this program has been a tremendous strain and burden upon myself. Between my regular job, acquainting myself with the business of the program, and pursuing my personal collecting and correspondence has amounted to a 14 to 16 hour work day, seven days a week!

\*\*\*\*\*

If any WSA members have unfinished business with Stan Blair, please direct it to me. This will include fraud complaints, pre-paid materials and correspondence. Due to his health, Stan left many unfinished details for me to attend which will be handled in the due course of time.

If anyone should wish to contact me by telephone, call anytime after 6PM(Central Standard Time) Monday through Friday. I am NOT home until then. Weekends are on a pot luck basis.

Any members who have had a change of address or telephone in the last year, please notify:

HARRY A. HOPKINS, Registrar

PSC Box 1033

SHAW, AFB, S.C. 29152

Harry is in the midst of "computerising" the membership roster. If the address WE have



for you is in-correct, in all likelihood you WILL NOT receive mailings which will be of special interest to YOU!

\*\*\*\*\*

I must make one small correction on Avery's above message. Stan Blair issued WSA numbers 1 through 952. As of now the following numbers are assigned to NEW MEMBERS:

\*\*\*\*\*

WSA #	STATE	WSA #	STATE
953 VERLE G. WILLIS	MINN	977 DAVID FRIEDLANDER	PENN
954 PATRICIA M. LATZONI	NJ	978 LARRY G. SHARP	TEXAS
955 KEVIN K. CLARK	ME	979 ANTHONY GALL	OHIO
956 BRIAN K. AYER	FLA	980 CLIFFORD D. STEIN	NY
957 JOHN S. FETTERMAN	PENN	981 JOHN MORO	ILL
958 WILLIAM J. LIPPINCOTT	ME	982 THOMAS McDONAGH	NY
959 ROGER A. FURST	NY	983 FIORE SIRECI	NY
960 WILLIAM R. MATTHEWS	WV	984 MICHAEL SMITH	ARK
961 JIMMY D. WOODS II	MO	985 THOMAS J. GOLDMAN	NY
962 ALEC PETERS JR.	NY	986 ALLAN E. JAFFE	NY
963 H. MARK WADE	OHIO	987 MICHAEL GREENBERG	NY
964 CHARLES T. SHELTON III	CT	988 JONATHAN GREENBERG	NY
965 HOWARD PREISER	NY	989 HARRY F. NOBLE	NJ
966 HERMAN(GEORGE) KOLTER	GA	990 GREGORY ITUKA	CALIF
967 WILLIAM L. BESHEARS	MO	991 ALEXANDER KOHEN	NJ
968 WALTER T. MICHAELSON	ILL	992 LAWRENCE TIERNAN	IRELAND
969 MAX L. McNAMAR JR.	ORE	993 TAYLOR JOHN SCHOCK	PENN
970 WILLIAM R. JACKSON	NC	994 CURTIS BAILEY	OKLA
971 H. SHELTON DRUM	NC	995 JOSEPH A. MADAJEWOSKI	PENN
972 ROBERT KILMER	NY	996 ANTHONY SCIALIS	CT
973 EVAN COHEN	CALIF	997 MICHAEL P. MAXIM	NY
974 DOUGLAS A. HAINES	MICH	998 HARVEY SCHEIN	ILL
975 JOHN SOARDS	KY	999 RAY POLSON CO.	CALIF
976 A.F. KOKOL	NY	**1,000 BRIAN F. OLASSO	SC

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\*\*WE extend our hardest congratulations to BRIAN F. OLASSO, who is the greatly anticipated WSA #1,000!! BRIAN will receive the free WSA LOGO stamp, official reports, and free comics amongst other trivia.

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In the coming months WE look forward to developing the scope and coverage of the WSA PROGRAM and it's affiliated activities. The importance of the programs operating on the basic principles established in 1970 are not always easily understood by the average, fan, dealer, or collector.

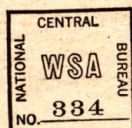
In a sense, the WSA symbol is your only remaining safeguard against those who by devious means would defraud YOU of your money or materials. FANDOM can always be assured of the honesty and integrity of those who display the WSA.

NEXT MONTH; WSA NEWS AND REPORT will be of special interest. The topic will cover the expanding coverage of the program. Until then--

WITH THE WARMEST OF REGARDS,

*Ron J. Frantz*

RON J. FRANTZ, CHIEF-OF-OPERATIONS  
ACTING ADMINISTRATOR, WSA PROGRAM



RON J. FRANTZ  
P. O. BOX 135  
BETHANY, OKLA. 73008  
PH. (405) 787-583R

**W S A**

*Investors Corporation of America*

AVERY B. KLEIN, PRESIDENT  
3386 CHALFANT ROAD  
SHAKER HEIGHTS, OHIO 44120  
216 - 921-7678

TRUSTEE:  
WSA PROGRAM  
PUBLISHERS ALLIANCE

October 1, 1975

To be published in The Buyer's Guide-  
the Official Organ of the WSA PROGRAM

TO WSA PROGRAM MEMBERS AND ALL MEMBERS OF FANDOM:

First allow me to introduce myself to you. As with many of you, Fandom is a hobby with me even though I am a dealer. By profession, I am a practicing Attorney and a Certified Public Accountant licensed for both in the State of Ohio. I am married and have two sons, ages 3 and 6.

Before retiring effective June 30, 1975, Stanley R. Blair, selected a very able and energetic crew to carry forward the WSA PROGRAM and other alliances which he so ably initiated.

During the past several months, RON FRANTZ, the ACTING ADMINISTRATOR-WSA PROGRAM and his assistants, and BILL COLE, the ACTING ADMINISTRATOR-WSA PROGRAM-SPECIAL SERVICES and I have been hard at work assuming the responsibilities which we accepted from STAN.

Several changes which we have been forced to make because of a lack of finances to carry on even the barest of programs are an annual dues structure and initial membership fee for new members.

Initial Membership Fee.....\$5.00  
Covers membership certificate, I.D. card, some mailings to members

Annual Membership Fee.....\$2.50  
Covers I.D. card and some mailings to members

STAN issued WSA numbers through Number 1000. The initial membership fee will be applied against all members of fandom who join and are issued numbers beginning with 1001. In addition, all WSA members, except first year members who have paid the \$5.00 initial membership fee, will be assessed the \$2.50 annual membership fee. Failure to pay the annual dues will result in suspension of membership.

This is a request now to all current members to send in their \$2.50 dues for the year beginning July 1, 1975 and ending June 30, 1975. Checks or money orders should be made payable to RON FRANTZ ACTING ADMINISTRATOR WSA PROGRAM and should be sent to:

RON FRANTZ  
Acting Administrator  
WSA PROGRAM  
P. O. Box 135  
Bethany, Oklahoma 73008

In addition all correspondence regarding this and any other WSA PROGRAM matter should be directed to RON FRANTZ since RON, as Acting Administrator, is the CHIEF OF OPERATIONS of the WSA PROGRAM and responsible for the day-to-day operations.

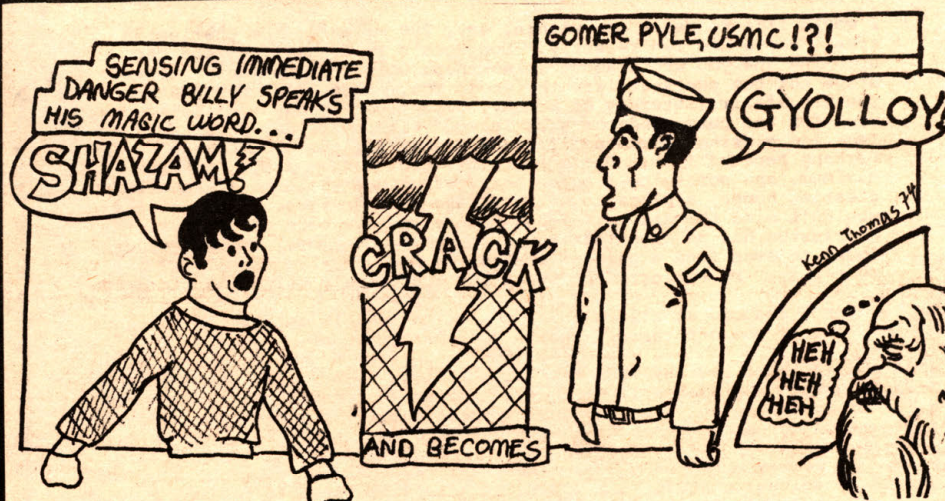
If you have any suggestions or constructive criticisms, please direct them to RON FRANTZ with a copy to me, or send them to RON FRANTZ only. ALWAYS enclose a business size (No. 10) self-addressed stamped envelope in order to insure a prompt reply.

We are all here to promote and develop the WSA PROGRAM to serve you, our members, as best as we are able. Your help and cooperation will be greatly appreciated.

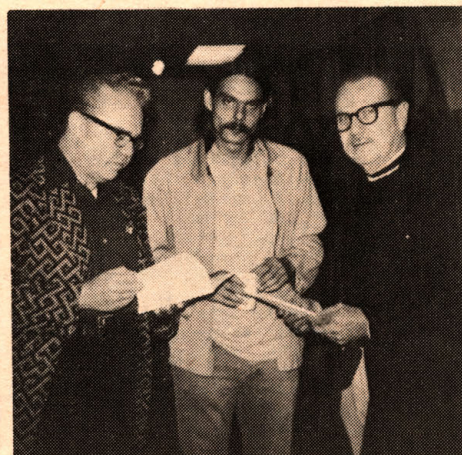
Sincerely,

*Avery B. Klein*

Avery B. Klein  
Trustee



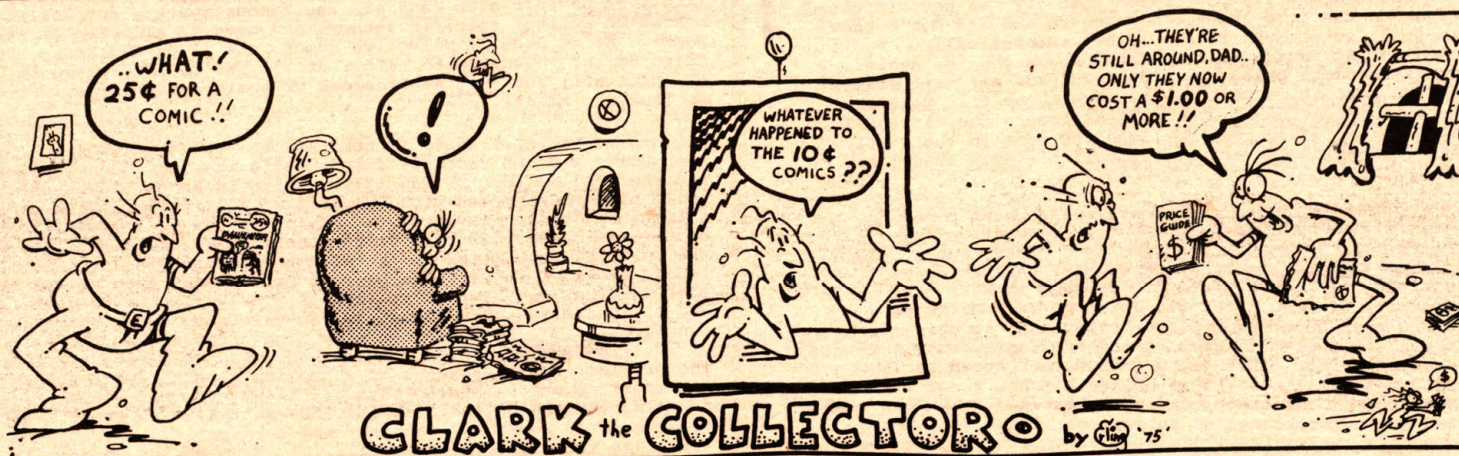
A COUPLE OF PHOTOS OF THE LANCASTER, PENNSYLVANIA COMIC ART CONVENTION (held Sept. 13 and 14) COURTESY OF CHARLIE ROBERTS!



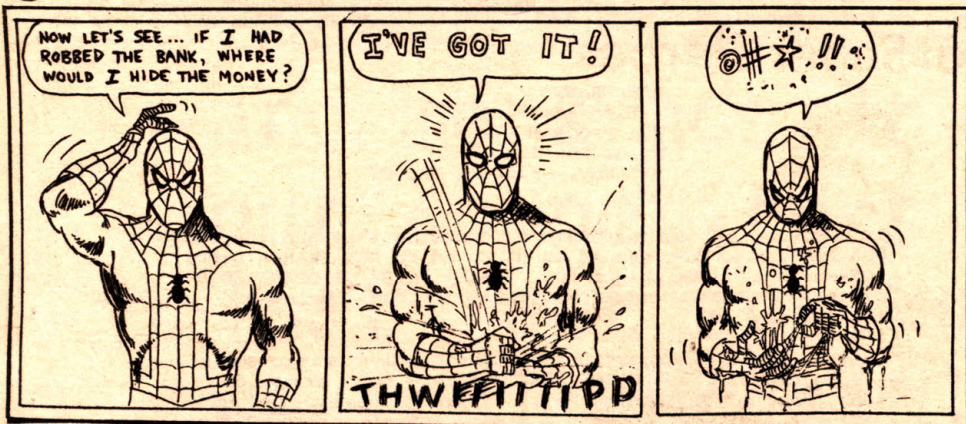
KELLY FREAS, TBG ADVERTISER CHUCK MILLER, AND FORMER TARZAN ARTIST MR. BURNE HOGARTH.



JIM STERANKO FOUND A BATMAN #1 AND BOUGHT IT FROM THE MAN ON THE RIGHT (a local resident who had saved it since his childhood).







BEAUTIFUL BALLOONS #What IS It, Anyway? is brought to you, as always each month, by Don & Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060. Questions about us (well, some questions about us) are answered elsewhere in this issue. Some of you may be wondering which of us does what each issue, and the answer is that credits vary from issue to issue. Both of us do read all of each BB before it's mailed to Alan. Sometimes Don writes most of the column; sometimes Maggie writes most of the column. Ditto on handling layout, and so on. We occasionally wonder whether others can detect the difference in styles between us; sometimes we can't tell, when we read a year-ago's column. (By the way, we usually discuss topics in advance that we plan to discuss in the column, so in effect, we really do handle all of it as a team.) Heading cartoon this time by Bob Perman (thanks!).

**FIRST FEEDBACK** You may recall that we asked you all last issue to **ON THE CONVENTION** indulge in a gigantic brainstorming session on the **DISCUSSION** topic of comicons--what you liked about cons, what you disliked about them, what you'd like to see standardized, etc. So far, there's been one initial response, from Rich Matthews (WKAZ, P. O. Box 871, Charleston, West Virginia 25323):

I would like to see a con within, say, 200 miles of the Charleston area. We've had two recently. Don Rosa's in Louisville, and the upcoming one you wrote about in northern Ohio. I consider 4 hours' drive not too excessive for the dream con. Also, I'd appreciate a one-day affair (Saturday or Sunday, natch), multi-day cons being too much for the purse and the sick leave. With multi-day affairs, I feel I'm missing something if I don't stay for the whole thing. Perhaps because I am. Dealers' rooms, too, a necessity. But the maximum, and something I never heard of before would be a travellers' clearing house, a place to match riders with drivers. I especially wouldn't mind the drive if I had people to take care of the gas. Charleston has no organization as far as fandom goes, and I feel lucky to even find a person into comics, and they're usually 12. That's it. My Perfect Con. With the travel help being the big part.

OK, we won't respond at all to this, since the idea is to get the thoughts of the rest of you out there. What's your Perfect Con?

(Oh, and if there are any fans on Alan's mailing list in the Charleston area, why not drop Rich a line? We've discovered recently that there are a lot of people in our area who are comicsfans but who just never have the inclination to get together with each other...)

**FILM** We recommend once again (and must remember to renew our sub, ourselves) **CLASSIC FILM COLLECTOR** (\$1.50 an issue to Mailco, P. O. Box 391, Indiana, Pennsylvania 15701). If you're really interested in old movies, this is the place to read about them. You get some fascinating tidbits. This issue, for example, we learn that **BIRTH OF A NATION** has gone into public domain; that was widely reported. But what wasn't widely reported was that it has now been made available with a sound track scored for the film by D. W. Griffith. % Another news item is that Glenn Photo Supply has just unearthed the long-lost 35mm nitrate print of Baum's **PATCHWORK GIRL OF OZ** (produced, written, and directed by L. Frank Baum), a 5-reel film released in 1914 with lots of magic tricks and special effects. It's one of the few films we know to have Ozma. They've also located some rare animation items (CFC doesn't go into a lot of detail on these). % CFC also announces that dealers (not collectors who only want one print each of specific items) are invited to contact the Walt Disney 8mm Films Division, 800 Sonoma Avenue, Glendale, California 91201, about buying a packet of Standard 8mm B&W and color films. Seems Disney is phasing out the Standard 8mm films and wants to clear out warehouse shelves. "Some attractive discounts" are being offered. Quote from Richard Lucy's article: "A good selling point for the Std. 8 prints of the cartoon shorts would be to point out to collectors that the Std. 8 copies are full-length cartoons, exactly as released to theaters (minus wound [whatever that means]), whereas the Sup. 8 prints almost always are edited (an exception is Donald's **CLOWN OF THE JUNGLE**). " Anyone know of a dealer selling these at discount? Nostalgiaaphon? % Also in this issue is Carlos de Paula Couto's article "Universal Serial Stars of the Silent Era." All kinds of good things in this issue... % Oh, by the way, editor Jay Rubin interviewed a Justice Dept. official about the hassles collectors have been given by the FBI; this is important reading for the film collector. (E.g., there is no criminal violation of the copyright law if it isn't being violated for profit--but there can be civil infringement, which doesn't require a profit, but which can cost the loser of a lawsuit a heck of a lot of money. E.g., receipt of stolen property [an illegally duplicated film] is a felony when the receiver knows the property to be stolen--and it's also a felony to sell it. And so on. Basically, gang, stay honest; it's gonna make you happier in the long run. But you'd still do well to read this article, even if you buy only from Blackhawk and such--just for your own understanding of the law and peace of mind.) The issue with these particular good items is #48.

**ART** Richard Flinchbaugh, R. D. #1, Box 424, Seneca, Pennsylvania 16346, has just produced a set of eight hand-pulled silk screen prints of his own work. He has 125 numbered sets for sale, for which he plans to charge \$15 per set. These are mostly fantasy/SF types of bizarre prints of considerable force (reminding us most, frankly, of a set of prints in blackwhite that George Metzger once did--which will give you some idea). Some of them are downright ghastly (NOT in ability of the artist--but in repellent subject-matter), but they're extremely powerful pictures. If you like macabre art hanging on your walls, you would do well to consider picking these up. They look good, most of them, across the room and most have excellent visual design. (By the way, a couple of them are not upsetting, and we intend to frame something from this set. The colors are very nice; none of these will recede into the wall when hung.) Note: Since all are the same size (the image is about 11" x 13", the sheets are larger), you can use one frame for the set and change the picture from month to month. Frankly, the price is bloomin' cheap for these; we hope Dick's ad shows you a sample of his work, since such items are so darn subjective in any review. In case we haven't made it clear, we do recommend these--unless you'd rather have pretty girls and cute little puppy dogs in your pictures.

**TSK, TSK,** Today is October 13; our daughter Valerie just looked out the back door and observed that the moon is at the half. **ROY THOMAS!** "The Marvel calendar says it's supposed to be the first night of the full moon tonight," she pointed out. And so it does. With pictures of Poor Ol' Jack R. turned into the werewolf and all, the Marvel calendar says tonight is the first night of the full moon, with tomorrow and the day after also having a full moon. No way, Roy. Better luck in 1977 (Tony does the calendar in '76; Roy has it back in '77).

**POST OFFAL** In our area, at least, it wasn't widely publicized, but did you know that temporarily post cards cost 7¢? We haven't tried to turn in any postcards to the P. O. to get a penny refund and don't know whether it's possible to do so--though it should be, theoretically. We'll probably just hang onto our 8¢ postcards till the postage goes up again. Also, air mail is now an obsolete category. Don't put 13¢ air mail stamps on anything; we think the best thing would be to save those till December 28, when first class costs 13¢. The P. O. will just ignore the "air mail" notation on them (which, be it noted, has not been the case in the past). Supposedly, all first class which can travel air mail now does travel air mail. If you believe that...

**SHOWS WE HOPE** We're rooting for a new soap opera, which hasn't yet been set for airing. All we know about it is what we read in Bill Barrett's column in the Cleveland PRESS, but it sounds great. It's to be a daily half-hour serial called **MARY HARTMAN, MARY HARTMAN** and it's to star Louise Lasser (whom you've seen in more than one Woody Allen movie). Barrett saw the first two episodes in NYC; MH is a brave young housewife who goes about promising, "everything is going to be all right." Barrett says, "Her life is complicated by mass murder in the neighborhood, a sex problem in her marriage, a grandfather known as 'the Fernwood Flasher,' and a waxy-yellow build-up on her kitchen floor--though not necessarily in that order. The floor really bothers her." Norman Lear created the series, and the networks wanted no part of it, so it's being sold independent of the nets. %!!FLASH!!% It's SET. (The typist got this news while typing this very item.) It goes into production in November and will air in January. Channel 8 will carry it in Cleveland.

**COMICS RESEARCHERS,** Jerry Bails, 487 Lakewood Boulevard, Detroit, Michigan 48215, is known to old-timers as one of the founders, for better or worse, of comics fandom as we know it. In *The Good Old Days*, he began a great many projects, many of which he passed on to other fans, as he went on to start other projects. His current project is *THE WHO'S WHO OF AMERICAN COMIC BOOKS*, "a biographical directory to the careers and credits of every known contributor to American comic books." Jerry co-edited this with Hames Ware, and they have turned out an incredible job of research. So far, the first three volumes are available (the third just having plopped into our mailbox). Vol. I (A-F) is still available for \$5.50. Vol. II (G-M) is going out of print, but there are a few copies available for \$7.50. And Vol. III (N-S) is \$6.50. There will, of course, be a fourth volume, and it will contain additions and corrections as well as the conclusion of the alphabet. The work is lavishly illustrated and lists all the pseudonyms the researchers could find. As Jerry says, this "is not a checklist to all the individual credits of the select few." They aim to list all the contributors of original material in comics. If you haven't ordered your copies of this index, you really ought to do it now.

A couple of additional notes on Jerry: He lacks only the Nighthawk cup of having a complete set of Marvel Hero 7-11 Slurpy Cups; he's got lots to trade or sell, both tall, thin ones and short, wide ones, in mint condition. (He's selling his for \$1¢ or 75¢ if you buy 5 or more, and he'll also trade for tall DC cups from last summer.) Send him a self-addressed stamped envelope if you want to discuss this sort of thing at length. And he says he has hundreds of the Australian B&W PHANTOM strip reprints, almost all in near mint condition. Issues run to \$540. You'll have to order by issue number if you're interested; he won't hunt for particular stories or artists. 75¢ per comic plus 50¢ per shipment for postage. He's also selling many of the fanzines of the early days of comics fandom and will consider "any reasonable offers" for the rare historic ones and is selling others in grab bags for \$1¢ (his choice of at least 100 pp. of fanzines, with choicest lists going to people buying 5 or more bags). Again, please enclose an S.A.E. (By the way, your S.A.E.'s these days should be stamped with a 13¢ stamp regular type--not airmail.) We mention all the above as (a) a tribute to A Founding Father and (b) because all the ad items we've included in this paragraph are items we've had inquiries about in the course of doing this column. We hereby announce that Jerry is an honest dealer and *has a long/short/very/very* if you're in the market for any of the above, he's got it. And we aren't just recommending the WHO'S WHO because of Jerry's patriarchal nature; it's a good item.

**THE THOMPSONS** From time to time, there's a piece in the popular press **PREDICT:** about nostalgia as an investment. (Some of them are excellent, including one Joe Sarno sent.) We'd like to suggest that a sure-fire nostalgia item twenty years from now (1995), assuming we're all around then) will be Sesame Street and Electric Company items--books, toys, records, etc. As usual, first editions will be most valuable--and we suspect that the shows themselves (videotapes) probably won't be as valuable as the additional paraphernalia. (Reason for that particular speculation is that videodiscs of SS and EC will probably still be in circulation as absolutely standard child-rearing gear. Consider their use as babysitter and mind-improver and entertainment vehicle; it'd be only common sense to release SS and EC videodiscs in library form.) The earlier years might be in some demand, though--with different "Gordon's, other different regulars in the cast, and some standards which were later abandoned (including performances of "Yellow Submarine" and other pop songs). The shows have all the elements of high-selling nostalgia items--high quality in the first place, daily exposure to a vast audience, an audience of the young and very young, large number of licensed toys, etc., and so on. Mind you, some of the Children's Television Workshop items are now high-priced; how much they'll increase in value we cannot (of course) predict. However, it just may be that **SPIDEY SUPER STORIES** will be worth more in 1995 than the same-date issue of *THE AMAZING SPIDER-MAN*.

\*\*\*\*\* WHO ARE THE THOMPSONS, WHAT ARE THEY? \*\*\*\*\*

Apologies to those of you who know all you want to know about us already. Alan has had considerable turnover in his subscription list, and there are some of you who are at least mildly curious about who we are and why we do this column and what our biases are and so on.

**BEAUTIFUL BALLOONS** is written, laid out, and edited by Don and Maggie Thompson. We do all the pasting up of copy-and-reprints-and-cartoons and mail the whole thing (typed on legal-length paper) to Alan Light. He pastes it in the appropriate spot once a month, and that's how we come to you.

(By the way, Alan donates the space for this each month; it's a gift to all of you out there from him.)

June 8, 1957, Donald Arthur Thompson (then a student at Penn State University) met Margaret Judson Curtis (then a high-school student at Saegertown Area High School) at a picnic at the home of Basil Wells. It was a science-fictional occasion (Wells a long-time SF writer), attended by a bunch of SF writers (including Andre Norton, Ed Hamilton, Leigh Brackett, and Maggie's mother, Betsy Curtis) and fans (including Don and Maggie). D & M spent a good part of the day talking about a miscellany of subjects, and they corresponded. (First letter being Don's, in which he sent her a copy of the first issue of Harvey Kurtzman's **HUMBUG**. Our tastes were almost identical, even then.) When Maggie went to Oberlin College as a freshman, Don (just out of college) went to work at the nearby Cleveland PRESS--initially as a copy boy. The next years saw them married June 23, 1962, and everything chugged right along. Maggie graduated from college (English major) in 1964 and went to work for the Cleveland Public Library as an assistant children's librarian--which work she did for the next two and a half years. She quit work to begin producing and caring for children--Valerie (now 8 years old) and Stephen (now 3). Don has gone through an assortment of assignments for the PRESS, going from copy boy to copy desk to financial department to police beat to suburban department reporter to Lake County editor to copy desk (when the Lake County page was discontinued) to suburban department on loan from copy desk again. He has handled such odd jobs (in addition to regular assignments) as writing a column on best food buys (discontinued when there were no more best food buys), doing folk music record reviews (in the heyday of **HOOTENANNY**), and (currently) reviewing comics and SF books.

We both write freelance, most recent sales being in a small clutch of Marvel Black & Whites (**UNKNOWN WORLDS OF SCIENCE FICTION**, **LEGION OF MONSTERS**, and **MASTERS OF TERROR**). Maggie's currently working on an SF alternate-worlds novel, and Don is mulling his next fiction. We also do fan writing--notably this column and one for **MEMORABLE FALLS GAZETTE**, the latter in preparation for a fan handbook to come out before too many more months pass.

Other bits of this and that: Don is currently Special Guest Star (isn't that what cameo roles are called these days--which is what bit parts used to be?) of a marvelous SF novel **NOW YOU SEE IT/HIM/THEM...** by Gene DeWeese and Robert Coulson (\$5.95, Doubleday). This is a special delight for those who are really into SF fandom--with the fun of guessing who the unspecified characters are. Buck ("Robert" Coulson in a clever plastic disguise--well, we've always known him as Buck, and it's hard to start calling him Robert at this late date) appears in the novel ("a hulking, unsavory-looking man in a black T-shirt"--recognized him the first second he showed up). So does his wife, Juanita. So do vast numbers of other people. But the point is that you'll enjoy the book even if you don't know anyone in SFandom; it's fun SF. And I thought we were discussing the Thompsons.

One reason our sharing is so chaotic and things are so constantly in a turmoil is that we have many more hobbies and interests than comics and SF fandom. We have scads and scads of records (as you'll learn in the DeWeese/Coulson book), especially ones of folk music, comedy, show music, and small quantities of rock and spoken word. We're selective mystery fans (i.e., we haven't even read all the famous mystery novels; we're not experts, but we do collect specific authors and have an almost-complete collection of EQMM). We're equally selective humor fans (love Wodehouse, Benchley, H. Allen Smith, Thorne Smith, etc., etc.). We're interested in all aspects of comic art, not just superheroes or comic strips or animated cartoons. We look at 'em all.

How did we get interested in comics? We read them when we were young and kept some; someone recently asked Maggie when she began collecting comics and she replied that it was 1947. Which is about right--and the serious collecting there began with the work of Walt Kelly. When we began our friendship, there was no formal comics fandom of any kind, so we just bought comics for our collections whenever we could get 'em. It was at the World SF Convention in Pittsburgh (the same one at which Dick and Pat Lupoff attended the costume ball as Captain and Mary Marvel respectively) that we first sat down and talked seriously (at the banquet, as it happened--and the conversation included SF fan Hal Lynch) about "forming" a "comics fandom." If you're interested, we might someday run the letter he wrote to us after he got home from the con--in which he discussed with us at length the problems and advantages of a "comics fandom" (what should it be called? how would we get "members"? etc.). If we ever get around to it, then, we can pinpoint the date and almost the exact time at which COMIC ART (the first general comic art fanzine) was germinated... (Labor Day weekend, 1960, was the start. Incidentally, it had nothing to do with XERO, though the Lupoffs distributed it at that con--but it may have been inspired by their costumes. We'd have to check a program book to find out whether the banquet was before or after the costume ball.) All of which is probably vastly more than you wanted to hear about us and our interests...



## b. balloons:

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THANKS AND A TIP The clippings you'll see in this issue of BB come from a number of sources. We try to credit them all—usually on the clip itself. However, one heroic clipping source requires a solo tribute: Jim Bertges has inundated us with a flood of items about this and that, from papers all over the country. Thank you, Jim!  
\*\*\*\*\*

We've trimmed this review, because it gives too much data on the plot, though no endings.

THE TORONTO STAR, Sat., September 6, 1975 H3



JACK WATSON (left) and Ian Ogilvy in a scene from The Door, the last of four parts of the British horror package, From Beyond the Grave.

## Beyond the Grave lets the audience use imagination

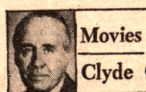
FROM Beyond the Grave, a four-story horror movie from Britain, sets out to frighten and entertain its viewers by leaving something to their imaginations instead of showing them everything. At its best, the picture works exceptionally well. Even its weaker episodes are superior to the crude outright shockers in this crowded genre.

A British-American co-production with an all-British cast, the film opened yesterday at the Uptown 2, Capitol Fine Art, Bramalea and Skyline. For an omnibus package, it is briskly edited. The four tales and their connecting framework take only 98 minutes to unfold.

From Beyond the Grave continues a series of mostly low-key, well-bred spine-chillers jointly produced in Britain by a pair of New Yorkers, Max J. Rosenberg and Milton Subotsky.

All four stories in the current opus are based on fiction by a British author, R. Chetwynd-Hayes. The screenplays are by Robin Clarke and Raymond Christodoulou. The film marks the directorial debut of Kevin Connor, 38, a former screen editor.

Peter Cushing appears as the polite but faintly sinister proprietor of a small London antique shop called Temptations Ltd. Each customer gets a "big novelty surprise" which turns out to be a lot more than he had bargained for.



Movies  
Clyde Gilmour

## Horror movie producer belies cliché image

MAX J. ROSENBERG, co-producer of From Beyond the Grave, is a compact, sparse-haired, hornrimmed man in the comfortable autumn of life. Urbane and scholarly, he is utterly unlike the storybook concept of a movie executive as a pushy bloke with a loud voice and a fat cigar.

The classic dramatists are his daily reading. He is the only producer I've ever heard quoting both Euripides and Chekhov in casual conversation.

Thus it seemed only fitting and natural when this well-tempered fellow, meeting the Toronto press the other day in his modest suite at the Hyatt Regency, declared with quiet intensity: "We feel that horror should be implied and not portrayed."

The "we" referred to himself and his partner in Amicus Films, Milton Subotsky. Both are Americans and New Yorkers, but for many years they have spent more time in Lon-

don than in their native city. Their company is incorporated on both sides of the Atlantic.

Rosenberg's attire for the interview was a informal-blue denim trousers and an open-necked red shirt—but there was something amiably professorial in his manner.

"Understatement and restraint," he said, "run like a thread through all our film-making. We always hope that the director will go along with our viewpoint. Usually, but not always, he does. We have many discussions before shooting starts. Even so, enormous flare-ups are possible."

"We had no trouble at all with Kevin Connor, who directed From Beyond the Grave. He is a pleasant and bright young man. Sometimes it just doesn't work out. That, I'm afraid, is what happened seven years ago when we made a film of Harold Pinter's play, The Birthday Party, with Billy Friedkin directing. He was the wrong man for that particular assignment. He didn't under-

stand Pinter at all. He made a rotten picture out of a brilliant play."

(Friedkin later became a box-office king with The French Connection and The Exorcist.)

Rosenberg said he still likes the British but he no longer maintains a home in London, where he had a flat on Curzon St. for many years.

"I enjoyed living there, and I enjoyed working there—until about two years ago. That was when an air of apocalypse crept into British politics, British literature and even the British demeanor. Until then I'd thought of London as the last civilized place in the world."

The Amicus company is less famous internationally than Hammer Films as a purveyor of screen horror. But Rosenberg, though obviously not a boastful man, looked supremely confident when he said he and Subotsky don't consider Hammer a rival.

"We make better pictures than they do. Our best productions appeal to a wide general audience. For

## The 'Boy Wonder' Finds People Don't Forget About Super Heroes

By MICHAEL SEILER  
Times Post Service

MALIBU, Calif. — Rest easy, America, Robin, the Boy Wonder, is still climbing walls. But not to rescue damsels in distress or come to grips with vile villains. It's simply that Robin is a bit forgetful of the keys to the front door of his Malibu Condominium.

Robin, of course, is the faithful sidekick of Batman, the Caped Crusader. Robin in real life is Burt Ward, who played the part nine years ago in the brief, but hugely successful TV series, Batman.

BOY WONDER is 29 now and it may be an indication of advancing age, but he does have this occasional problem getting into his apartment.

"I've locked myself out four or five times," said Ward, standing on the back deck of his place, "so I ask the people next door to let me in there, and I climb around that ledge and land here."

It's only a matter of four or five feet, but it is, as Ward puts it, "a hairy little thing" that the neighborhood finds mildly amusing.

"I get comments from people all the time that I'm still climbing walls after all these years," said Ward with a grin.

When he's not doing his human-fly act, Ward is, in no particular order of importance, dressing up in his old Boy Wonder suit and making personal appearances at shopping centers, dabbling in the real estate business, working at his adult board-game business called Abuse and Corruption Unlimited, thinking about the future of the nation and the possibility of getting into politics and playing tennis twice a week with Adam West, who was Batman and who's still acting.

Ward has been off and on the shopping center circuit for eight years, signing autographs and talking with kids. He sells autographed glossies of himself at \$1 apiece, but will, he insists, give autographs free to children not interested in buying his picture.

ONE PUBLISHED report has him predicting an income of \$80,000 this year from his personal appearances alone, but Ward, without being specific, says it will be considerably less.

Willoughby, Ohio NEWS-HERALD, August 24, 1975

## The Biggest Quack in the Country

by ANN GUARINO

IS THERE anyone who as a child was not fascinated with Donald Duck? I was one of them, and little did I know that one day I would meet him—that is, his voice.

Clarence (Ducky) Nash came out of retirement a few weeks ago to promote the Walt Disney Summer Film Festival, which starts Wednesday at the Festival, Fine Arts, RKO 86th St. Twin 2 and other Showcase Theaters in the metropolitan area. Some films are new and some are familiar like the opening program, "Jungle Book" and "Swiss Family Robinson."

The neatly dressed, almost five-foot-three voice artist was born in Watonga, Okla., on Dec. 7, 1904. Talking like Donald, he recalled that he has been popular with children all his life.

He lives in Glendale, Calif., and even today when he sees a mother dragging a child in a tantrum, Nash goes up to the child and begins scolding in the Donald Duck voice. "The kid stops immediately," Nash said, "and the mother likes that a lot."

"Once at a cigar stand in Tampa, I went up to a lady and greeted her in Donald's voice and she was startled when I said, 'I'll take that cigar.' Then I said, 'OK, it's a natural voice, and I'm glad. I thought you had an operation,' before she realized I was the voice of Donald Duck."

Nash, who now wears a hearing aid, said that



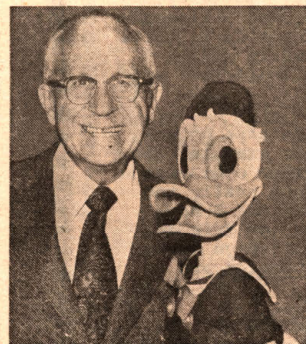
Burt (Robin) Ward

than that. "If I made as much money as everybody says I do, I wouldn't have to work as hard as I do," he said.

His appearances "really draw very well—sometimes as many as 10,000 people in four hours," mostly because the old series—Camp hit of the mid-1960s—remains in syndication in many markets and the Batman characters appear in cartoon form on a couple of Saturday-morning kiddie shows.

The old show, even in reruns, still packs them in, said Ward.

He said he is getting tired of the Wonder Boy outfit, but it's something he is likely to give up "sooner or later, but probably more later than sooner," if only because of financial necessity.



Clarence Nash and friend.

he vibrates his tongue in his cheek and that his cheek acts as the voice box for Donald's voice. The fifth of six children, he discovered he could do voices when he was 13. He said he has fooled

Bob Nastasi sent this from June 22, 1975's New York DAILY NEWS.

many birds and his eagle scream makes everybody jump.

He quit high school in his senior year in Missouri and then decided to study dentistry at Glendale College in California. "Instead of a doctor or dentist, I became the biggest quack in the country," Nash quipped.

His first job was with a Southern California milk company. As a special promotion, he drove a pony and cart around Los Angeles grade schools and put on programs of bird and animal imitations. He became a well-known entertainer on the Chautauqua circuit.

Eventually, Walt Disney heard his trick voices and his rendition of a little girl's jittery "Mary Had a Little Lamb." Disney commented, "That fellow sounds like a duck. Let's keep him in mind if we ever create a duck character." The year was 1934. Donald made his bow soon afterward in "The Wise Little Hen."

Nash also doubled as the voice of Gracie's pet duck on the Burns and Allen radio show about 30 years ago.

Although he does not speak any foreign languages, Nash has recorded Donald in French, Portuguese, Spanish, Dutch, Italian, and German.

For his publicity tour, he carried a mechanical Donald Duck doll and cheerfully went into an act. "Donald still wants to sing opera and some day he may yet," said Nash. "Donald dreams of being an opera star."

SUPPLY AND DEMAND As we've probably mentioned in these pages before, we do not accept the concept of demand. Period. Considering the quantities of SHAZAM #1 bought by dealers and maintained thus in mint condition, its price should still be no more than that on its cover. There is no scarcity whatsoever of this item in mint condition—nor will there be in the foreseeable future. Yet SHAZAM #1 (February '73, cover price 20¢) lists in Overstreet's GUIDE for \$1 mint—and that's what a lot of dealers are charging. And that's what the people who want it are paying, despite the fact that SPOOKY SPOOKTOWN #1 (a 25¢ comic in June 1952) still costs 25¢ in mint condition, though the supply is undoubtedly minuscule, since most dealers don't even bother to handle it. It's demand that calls the tune, gang.

The weird thing is that we still hear dealers at cons complaining because they "can't" sell their stock. "This is a lousy con," we hear; "I barely broke even." This we hear at the same con where we spent \$110 at a pulp dealer's tables because his prices were more than fair on mint-looking pulps. And who's complaining? Well, one dealer had copies of early issues of SUPERMAN; in fact, his entire stock was gorgeous. He had a lot of things we'd never seen gathered together in one spot before. And his prices? They were in even more stratospheric company than his items. \$2000 was the price for SUPERMAN #1, while Overstreet's current listing for a mint #1 is \$1600 (though, of course, this is one of the items on which he notes, "Prices vary widely on this book"). Now, if a dealer is going to keep his prices a couple notches ahead even of Overstreet listings (which is, remember,

what is being charged for things, not what is being paid), then he's not going to sell his comics at cons. And if he does want to get top dollar, the best way will probably be to conduct an auction by mail—always trying to limit this to the excessively rare items. Otherwise, he can simply maintain his Memorial Collection of Notable Comic Art and give up any pretense that he's really trying to sell it.

And we conclude this discussion with two further comments: (1) It has been exactly seven years since we began selling our duplicates and unwanted

items. We've sold at a pretty basic discount from "standard" pricing (though with a minimum of 25¢ an item). It's almost all gone now, and—as we said—it has taken seven years. People occasionally ask us whether they should sell their collections themselves or sell the collections to a dealer at an incredible discount as whole lots. So here's our answer: If you have seven years to spend selling it (and at less than current prices, but not much less), by all means sell your collection as individual items, individually priced. But if you need the money now and in a chunk, sell it as a lot. (Note: You may make more by listing everything once completely and selling it as a lot in TBG to the highest offer, rather than to a local dealer. But remember you'll have to wrap it and pay mailing—which is a P\*A\*I\*N.)

(2) We've been hearing from a lot of different people that high-priced items just aren't selling (at least at cons) any more. "High-priced" is a relative term, mind you, but it may be time to consider that prices can go down as well as up and that some items are just not going to sell for what they sold for a year or so ago. It should go without saying that just because you paid \$400 for a comic, that does not make it a \$400 comic. Remember, the same goes for what lists for \$400 in Overstreet, as he points out in his preface (the difference between dealer prices and collector prices). Who knows? Maybe someday people will be collecting comics for the fun of it again...

COLUMBUS, OHIO, FANS: We met Mike Raub again at the Youngstown comicon and discovered that he's begun his own comicstore in Columbus, having opted for comics over radio as lifework. Comics Road, Columbus, Ohio 43224 (phone 268-4513) is open every day except Monday from 12:30 to 8:30. Old members of CAPA-alpha (the first comics apa) do keep on truckin', don't they? And we envy Columbus fans; they've got a couple of good comic stores plus that nifty store (Village Bookshop, 2424 West Granville Road (State Route #161)) that handles remaining dated books.

Bergen County, New Jersey, SUNDAY RECORD September 14, 1975

## A comic that's good for kids

By MARY CAMPBELL  
The Associated Press

There's a comic book on the market aimed specifically at teaching children to read better. Its guiding principal is—don't let the kids know it's good for them.

The comic is "Spidey Super Stories." Stan Lee, publisher and editor of the company which puts the book out, says, "It looks like a regular comic book. If a kid thought it was special, he probably wouldn't read it. In no way do we imply to the kids that it's beneficial."

The comic began, says Lee, when "The Electric Company," the companion show of "Sesame Street," got in touch with him a couple of years ago and said they were interested in helping children with remedial reading problems.

"They said they had found that nothing seems to fascinate children as much as comic books. If we could get kids to read comic books, the kids would learn that reading can be pleasurable and fun. If you begin to enjoy something, you increase your skill. Then kids would go on to other types of reading."

The Spider Man

"They took a survey of children, and Spider Man turned out to be the most popular comic book character. They asked if we would do a special publication starring Spider Man, edited for remedial reading-type children."

So, Children's Television Workshop, producers of "The Electric Company," and Marvel Comics went into their new venture together in July 1974. The title, "Spidey Super Stories," comes from Spider Man's nickname in the comic strip.

Kids like the comic and have bought enough books for it to be making money, Lee says, but he says he's commu-

ted to the idea of educating via comics and would keep it going even if it lost money. Especially interesting, to a person old enough to have lost touch with comic books, is Lee's statement that a comic book written for remedial readers is exactly the opposite of his company's usual practice.

College level

"The vocabulary in our comics is of college level. We will use any word at all as long as it isn't vulgar—words like catatonic and antediluvian."

"We figure the young readers will learn the word by its use in the context and if they should go to the dictionary and look it up, that isn't the worst thing that could happen. We've attracted a huge college audience. We probably have as many readers 15 to 25 as we do 6 to 15."

An older person also may not realize what kind of propa-

ganda is being promulgated through comics, but Lee, whose comic-producing company is the world's largest, says: "Very frankly, we don't espouse any causes that are antisocial. Our plot lines and the underlying philosophy of it all are for the good of the human race—love thy brother and be tolerant."

"Years ago people were worried about hippies. The Mighty Thor met some hippies in the street and lectured them. He said it's perfectly okay to do whatever you want but nothing is ever accomplished by dropping out of the mainstream of life. He said the only way to improve anything is by participating in things. It was a not-too-subtle speech against just becoming a hippie and dropping out."

Dangers of drugs

Once, seven or eight years ago, one of the comics had a three-issue series on the dan-

gers of drugs, that topic having been suggested by the Department of Health, Education and Welfare.

Lee, who is 52, has been interested in comics as a teaching medium since World War II. The Signal Corps was having a morale problem because corporals weren't getting paid on time. Lee devised a comic book that was a rewrite for the manual for payroll personnel.

From the comic book, they learned very quickly how to get the money to the men on time.

"Next to film, the comic is the most visual way of teaching," Lee says. "In many ways, it is better. You can only see a film once. You can keep a comic book with you and read it at your own speed and read it again whenever you feel like it."

"We have villains who have some redeeming features and heroes with faults. We do try to show that it's better to be good than bad."

ATTENTION, WALT KELLY FANS!

Check your local newsstands for "A Golden Special," CHRISTMAS ANNUAL #8 from Western Publishing Company. Cover is mostly blue, lettering of the title is in red, size is slightly larger than a Warren magazine, and price is \$1.95. This contains the first reprints of Kelly's non-POGO work in decades. Work is all from CHRISTMAS WITH MOTHER GOOSE (from the Dell one-shot series), "Riddles" and "Old King Cole and the Limerick Game" from #126 (1946); "Goosey Gander's Gift" from #172 (1947); cover and "Christmas in the Shoe" and "Christmas Day in the Morning" from #201 (1948); and cover and "Advice" and "All Around the Christmas Tree" from #253 (1949).

There's nothing from 1945's #90. We regret the absence of such gems as "Contrary Mary and the Angel" with her classic speech of defiance, "I'll just lie here with my shoes on the bed and in a minute I'll scream like an Indian." We miss such classics as "Hickory and Dickory Help Santa Claus" from #201 and "The 3 Blind Mice Play Santa" from #253. But what a tasty treat remains! Slightly overcolored and possessed of only a most-illustrations-removed version of the classic Oskar Lebeck story "Santa and the Angel" (lovely illustrations by Mo Gollub) this package is nevertheless an absolute must for Kelly fans—and for parents of young children. At last, you don't have to have a complete Kelly collection to share these Christmas treats again.

Seattle POST-INTELLIGENCER September 7, 1975

## A Ghostly Victory Won For Laurel & Hardy Estate

By VERNON SCOTT  
United Press International

LAUREL AND HARDY won a ghostly victory in court last month to provide for their widows' financial welfare.

Judge Charles Stewart ruled in New York that families have property rights to publicity created by dead celebrities.

As a result, Ida Laurel and Lucille Hardy Price can expect to receive \$10,000 or more a year from merchandising income involving the names and likenesses of their deceased husbands.

Hardy died in 1957. Laurel in 1963. Ida lives in the Santa Monica home she shared with her late husband. Lucille, remarried, makes her home in the San Fernando Valley.

The man responsible for securing their financial future is Larry Harmon, a movie-television producer best known as Bozo the Clown. Harmon invented Bozo, played him in person and produced the cartoon series.

A dynamic man of boundless energy, Harmon gained merchandising rights to Laurel and Hardy in 1960. Hardy was dead and Laurel was infirm at the time. The result of a crippling stroke.

Laurel liked Harmon's ideas for a cartoon series of the comedy team. He accepted the producer's bid above Walt Disney's and other big outlets.

"I thought the right to their names and likenesses," Harmon said, "not their movies. The films are owned by Hal Roach, MGM, 20th Century-Fox and some others."

"For 10 years I used the rights in 136 animated cartoons, for merchandising comic books, toys, coloring books, statuettes, plaques and T-shirts. They brought in a good income for Lucille and Ida."

Harmon brought his fist down on his desk in anger and said, "Then from out of nowhere in 1969 a Laurel and Hardy wristwatch appeared. Next it was product endorsements on television, billboard ads and all the rest."

The producer said he learned that Roach had sold the right to the Richard Feiner Co. and Overseas Programming Co. among others.

Harmon filed suit against Roach. Feiner and the rest, a legal action that dragged on for five years. "It was told not to pursue it because for 200 years it's been accepted that when a person dies his reputation becomes public domain," Harmon said.

"I didn't believe it. Why should the widows not benefit from the fame and publicity their husbands enjoyed during their lifetimes. So I fought."

"I say Roach and the others made a minimum of a quarter million dollars in merchandising during that five years. They sold rights all over the place; rights they didn't own."



Laurel and Hardy in their heyday

"The Laurel and Hardy property rights are mine. Lucille's and Ida's in perpetuity. The judge's ruling this month restrained all the others from using those rights."

Harmon is emotionally involved. He became a close friend of Laurel's during the last five years of the comedian's life, visiting him often. It was Laurel who suggested Harmon mimic his voice in the cartoon series.

"A few weeks before he died I promised Stan I would see that Ida and Lucille would always be protected in the sale of Laurel and Hardy products," he said.

"You can imagine how I felt when I saw the illegal merchandising drain away money that belonged to the widows."

"The legal battle cost me \$20,000 cash. There's no way I will ever recoup that. But the important thing is I kept my promise to Stan Laurel."

"If anyone wants to make a movie about the lives of Laurel and Hardy, they'll have to come to me—and Lucille and Ida."



James T. Crawford, 4688 Marburg #3  
Cincinnati, Ohio 45209

A way to give the impression there will be NO Star Trek movie done. Cincinnati is an extremely backward town, politically and intellectually repressive, and it appears that the "officialdom" doesn't want anyone to think Star Trek might be starting up again. It's very strange.

By the way, I forgot to introduce myself. I'm 28, got into comic collecting when I was 25. Since then, I've gotten an average collection, around 3000 comics, mostly Marvel and DC but something from everyone; nothing really valuable, though. I also collect books on horror and SF movies, material on Marilyn Monroe, and belong to a rather large number of clubs. I teach science at a junior high and use quite a bit of SF and comic material in class, whenever the principal isn't looking. There is more relevance in TV and comic material than there is in the outdated and dry textbooks.

I started putting out a fanzine back in June of this year. Here I'll mix in comments on your statements about where have all the fans gone. By small publishers, I guess you're talking about fanzines with a circulation of 100 to, maybe, about 500??? Actually, I don't know a tremendous amount about publishing, for I've been learning as I go along. Anyway, I think a lot of small publishers advertise in TBG. There are always about four or five ads in classified for "small" zines. I myself have used TBG quite a few times, classifieds in the past, one time an eighth-page ad. For the next issue of my zine I will probably use a quarter-page ad.

To the point, I believe that most "small" zines are circulated in apas for two reasons: (1) Apas are great ways to make a lot of new friends. To me, that is one of the greatest pleasures of comic fandom--making new friends. Since I got into comic fanzine publishing less than a year ago, I have met many new friends and am expanding their numbers constantly. I now know the man who does the costumes for LAND OF THE LOST, people in ST fandom from High Steppin' Trekkies and the Nichelle Nichols Fan Club, various artists, a writer or two here and there. Thus, an apa is a good way to spread your circle of friends and a tremendous way to LEARN. See what others are doing, check their philosophies and ideas, and expand your own mind. (My zine, GLORM, is "dedicated to the idea that comics and related media have philosophical, intellectual, and social values often overlooked by other individuals.") (2) Economics. Small fanzines, generally turned out by "average" collectors such as myself, are rather expensive to make, ditto or otherwise, considering stencils, paper, cost of running it off, fluid, advertising, mailing, and other occasional costs. For the "average" fan, a hundred or so copies may be all he can actually afford to produce. Also, unfortunately, the offset and "slick" zines are the ones that draw the most attention (they also have the most money backing them up) and comic fans are drawn to these more than to the "average" fan's zine, which may contain and often does more honest and more "dedicated" articles than slick zines do.

Now, what do I mean by "dedicated"? Well, I personally truly love collecting. I am a comic nut, period. Weird, anyhow, 'cause I'm into things like UFOs, life on other planets, the Bermuda Triangle, and other areas. Actually, my main goal (philosophically) is to combine science, religion, and philosophy into a "unified field" of thought. It sounds unusual but actually is quite a significant concept when you begin to ask questions like where did science come from, what exactly is God, and why are science, religion, and philosophy separate fields of thought and not united.

Your idea of a fan booklet I think is great. Will it include tips on how to start a fanzine, definition of some fandom terms (loc, for example) and related items? When I turned out my first fanzine, I had never even seen a fanzine before. GLORM #1 was a 24-page zine with articles not really too well done. Still, it started small with a 35-copy print run, and I have finally sold all but one or two copies. I learned, got some new friends, learned some more, and came out with GLORM #2, which was a 115-page ditto zine, articles much improved and really getting into comic content and meaning. I charged \$1.50, which included postage.

Now I've learned more. GLORM #3 will be out late this month and will be even bigger, around 130 pages. The organization is vastly improved, thanks to comments by Robert Bliss, costume designer for LAND OF THE LOST. I am into it for the pure fun, although running off 130 pages, much less typing them, does get to you after a while. And I publish for fun, not for profit, and in hopes that some of my ideas will draw comment and thought--comments and thoughts that I might be able to use to develop my own thoughts farther.

In general, I would say that the "atmosphere" created by greedy dealers, coupled with the economic problems of publishing, combine to cause many, many fanzine writers and producers to stick in small groups with limited circulation of their fanzines.

Unfortunately, I look for the situation to get worse. Soon, there will be two groups in fandom--the rich dealers with people who have enough money to pay the outrageous prices and a vast group of "average" collectors who can basically afford only the new comics.

Fanzine-wise, the small-time fanzines you mention will continue to stay around, because there are still enough people into fandom for the fun of it--but the movement will be almost an "underground" version, with the pros and dealers handling the "respectable" zines and dealing.

Also, there is extreme difficulty with comic distributors and salesmen. Many seem to care little for their work, making comics hard to get and the bubblegum cards almost impossible to obtain.

SPACE: 1999--a BOMB. Too much violence, and their science is excessively poor. STAR TREK maintained reasonable accuracy on science. SPACE: 1999 has none. Currently, using their own show lines, the moon is moving at a speed of approximately 7000 times the speed of light. Ridiculous.

Would you happen to know whether copies of STAR TREK movies and LAND OF THE LOST segments are ever rented out to individuals? I have a Science Multi-Media Club at school and want to get hold of some ST episodes and show them to the kids. I wrote the station manager of the station that shows STAR TREK but got no response, which doesn't surprise me at all.

By the way, something I haven't seen anyone else notice: Have you noticed that Archie comics are finally admitting Veronica and other girls have bodies? Some of the bathing suits are showing nearly all the breast area, something lacking from issues only a few months ago.

Gripe #4000: I notice that a number of fanzine organizations consist of people who criticize other people's fanzines--yet admit they no longer read comic books. How can you criticize someone who does read comics, when the criticizer doesn't at all? What it boils down to is another unfortunate development in fandom--the apas and similar groups that are becoming cliques, consisting of people who are basically snobs and who have no appreciation for the true meaning of comics.

Hoping that you are still awake, one final thing: I have learned that unsold comics (at least, in Cincinnati) are gathered and taken to dumps and burned. Now, why can't some of those comics be given to VA hospitals, children's hospitals, schools where students have learning difficulties, school clubs that use comics to develop science and thought, and uses like those??? Why burn something that can bring great pleasure to others? I do not know if it is the companies or the distributors that make the policies, but if I ever find out for sure, some people are going to get some extremely nasty letters and GLORM will run one heck of an editorial on the subject. (Issue #3 has an editorial blasting greedy dealers.)

Well, here's one "small" publisher heard from. Maybe the primary point of this letter is that there are still the small-circulation, love-of-the-art form producers around. But, by their very nature, not everyone gets to see them. By the way, we're firm believers in word of mouth. We have never advertised our general-topic comic-art fanzine, though I think we did advertise our newsszine a couple of times (in an effort to have that break even, since it was published on a strict monthly schedule and needed a cash flow). However, we've never published anything in fandom to make a profit--and we feel circulating something as low-cost as possible among friends (with as many free copies as possible) is the best way to do a fanzine. Yes, the idea of the fan handbook is exactly the sort of thing you suppose. Dunno about definitions, since

when we've asked about them in the past, most fans have indicated that it hasn't been that hard to catch on to most of them. What do the rest of you think? We think that there is already the dichotomy between the well-heeled/investment-oriented/comics-as-cash type "fan" and the guy who's in it for the enjoyment. We know of one fan who was so infuriated at anecdotes about the money-oriented types that he decided to dispose of virtually his entire collection at the prices he had originally paid for the assorted items. (Something of a protest, something of an attempt to bring prices down, we gather.) We think ST episodes are available on a rental/videotape basis; you'd do best to check with the Official ST Salesmen, Lincoln Enterprises. Can't find the address right now, but virtually any ST group should be able to come up with it. Of course, your local TV station wouldn't be over-enthusiastic about your providing yourself with your favorite shows. You don't have to be a hen to tell when an egg is rotten, which is why you don't have to keep up with all current comics to say that a fanzine is poorly written or badly reproduced or filled with rotten art. On the other hand, the non-reader isn't the best one to judge a fanzine devoted to reviews of current comics. The true meaning of comics? Cleveland Public Library used to display posters that begged for book donations to be sent to Southern communities which didn't have adequate reading materials to teach children to read. At the same time, Cleveland Public Library burned its cancelled books and magazines (those which were to be removed from the shelves because of condition, lack of interest to the public, etc.). Maybe someday mankind will learn that waste is, by golly, wasteful. But don't expect the time to come soon.

Landon Chesney, 225 1/2A Eveningside Drive  
Chattanooga, Tennessee 37404

I'm convinced that the main therapeutic value of fandom--discounting fun, which can be

reasonably assumed of any hobby--is that we will be well prepared for the sudden depression that is supposed to overwhelm you in your later years when you realize that you'll never accomplish all the goals you've set yourself. This line of thought is the only way I can make myself feel a little better about my own steadily growing pile of unanswered mail and innumerable notes for stories and projects yet undone. Or maybe I'm thinking it will take me to late middle-age to dig my way out from under it.

Speaking of the column, I've been following with great interest your foray into the World of Film. This is a phase (or affliction) that I went thru about ten years ago. Suppose I didn't throw in my two cents earlier because my knowledge of the subject was so woefully obsolete. The very proliferation of features--if not companies--makes the job of selection confusing, to say the least. It used to be relatively simple. There were only three companies whose products were worth considering (I'm speaking of cameras or projectors) and they were Kodak, Bell & Howell, and, mmm, Revere, I think. (You see how far out of it I am--I can't even remember the three main companies.) There was, of course, Bolex--the ultimate--but, like Cadillac, could be generally discounted on economic grounds. Two years of handling and appraising the results of all different kinds of cameras and projectors taught us to--in absence of all other information--go with Kodak. Their stuff proved to be reliable, median-priced, and very simple and straight-forward in design. Which means that they were easy to use and less inclined to mechanical breakdown.

The reason for this, I surmised at the time and I'm sure is still true today, is that Kodak is not even remotely interested in the manufacture and sale of cameras and projectors. But they are very much concerned in the sale of film. Therefore, it behooves them to place equipment to use film in the hands of everyone who desires to do so--at a very reasonable price--and with a minimum of fuss in getting the results on the screen. The first projector I bought, after much soul searching and deliberating, was a very economical Kodak. I can recall actually being disappointed when I got it home and took the back panel off to look at the gears. There was practically nothing there! Most projectors of the period were simply scaled-down models of the 16mm design--which, in turn, were crammed with all manner of gears and sprocket works and expensive bulbs to burn your film and continually burn out themselves--melting, as it were, from the intensity of their own radiance.

But I was forced to reappraise my feelings after having used the projector. Because it worked. Indeed, it still works to this day.

By the way, you know you are really hooked when you suddenly get the idea that it would be fun to make a movie. Try to avoid getting this idea.

You may rest assured that I will use all my powers of persuasion to keep any more tornadoes from coming this way. Actually, the phenomenon is relatively rare--in this part of the country, anyway. I'm more concerned for friend Spicer out there in sunny L.A.--with all its ominous rumblings and grumbings--which are anything but relatively rare.

Oh, we long since bought a cheap (but possessed of a zoom lens) camera for 8mm. We've recently been so busy that we've lacked the time to play with it much--though we've got films of our 1975 Easter egg hunt and a trip to Sea World of Ohio (at which our zoom lens shone) and the development of baby robins in the nest by our kitchen window and the ditto of kildeer eggs in our garden (once a year, the kildeer lay four eggs in our garden and panic routinely at our presence till the eggs hatch; it's a tradition). But a movie with a plot is beyond us for the moment, though Maggie's brother (Paul Curtis) is deeply entrenched in such a project (he has a sound 16mm projector in addition to a couple of 8mm silent ones). We're still launching for a sound projector and have bought two sound Laurel & Hardy movies in preparation for one. (Blackhawk is currently selling off all its regular 8 sound films--a bit at a time. We're taking advantage of it.)

Will Bullard, III, RFD 1, Box 245  
Wagram, North Carolina 28396

I recently moved into this slightly rural area from Greensboro, North Carolina. In Greensboro, I ran a small second-hand book store and carried new comics. My new issues tended to run about three-five weeks late, because the distributor did not consider the release dates on comic books important. I also missed occasional issues of Gold Key. (I thought for a while that HUEY, DEWEY, & LOUIE was only printed with odd numbers.) Now I am running a small second-hand bookstore with a used comic room and the only full-service newsstand in a 50-mile radius. At least, it is supposed to be full-service. As soon as I get fully stocked and I can be sure of regular delivery of all my merchandise, I might be able to offer subscription service on Gold Key and others that some of your readers seem to have trouble finding.

One reason for the decline in the sales of underground comix is their lack of exposure. Five years ago, there were a few "head shops" in this part of the country that carried the comix. Now, there are almost none. I get requests for them, but have not been able to locate a wholesale distributor for them. If any of your readers publish, distribute, or act as agents for the undergrounds or any other publications that are outside the normal channels of distribution and want their wares marketed in my area, I wish they would make themselves known. I am willing to consider almost anything. Have them send me full details on rates, returns, quantities, frequency of issues, etc. If I might not be familiar with their publication, it would not hurt to send me a sample or a good description.

There you go, gang. Denis Kitchen, we know, sells the Kitchen Sink things wholesale to dealers buying in quantity. Almost all the underground publishers have similar deals, but we don't know who's still publishing these days. Publishers reading this might do well to write Will.

Scott D. Henry, 3422 Clearview Avenue  
Columbus, Ohio 43221

I thought up an idea for a fanzine and I wonder if fandom might be interested. This fanzine would consist mostly of art and articles by fans. I thought this kind of 'zine could be a showcase of fan talent. With the art, I would give information about the artist and encourage readers to write in and tell what they thought about the art. I would try to have a theme for each issue. I would also try to have some pro art and interviews.

I was wondering if fandom is interested in this sort of thing. Would you be willing to send in art for this kind of fanzine? Would you want to buy a zine with this type of format, if it were reasonably priced?

Unfortunately, if I went about making a fanzine like this, I would need financial support. Are there any people in fandom willing to back such a project?

Please, TBG readers, write me and tell me if you would like to see a fanzine like this, what format you would like it to have, and what you would like it to cover.

Frankly, this is basically what a fanzine is all about. Most fanzines cover this territory. Which is no reason that you shouldn't try your hand at it, too, Scott. But we do warn you that you'll probably lose money on it; virtually all fanzine publishers publish for fun or love of the medium, not to make money. Good luck; we hope people contact you.

Steve Wright, Route 2, Box 195  
Magnolia, Kentucky 42757

I'm writing to clue you into a little thing you probably haven't noticed. I won't describe it, but I will tell you it is in the Fall/Winter 1975 Sears catalogue on the left side of page 602.

We hear this was a mark made on the plate before printing.



# COMIC BOOKS WANTED!

The following is a list of comic books we are interested in purchasing immediately. This list will be good until January 1st, 1976.

- 1) All comic books must be complete and in very-good or better condition. This means a tight cover; no rips, tears or creases; minor markings but none that deface the cover; some discoloration but not soiled.
- 2) Comics received in inferior condition will have to be returned at your expense.
- 3) All prices listed are for individual books. 1-10=25¢ means we are paying 25¢ each for any issue, 1 thru 10.
- 4) There is no need to write first if you have any of these books. Just send them to us, up to 10 copies of any issue, or up to 25 copies of any title or issue marked with an asterick (\*), along with an itemized statement of what you are sending and the total amount owed, for payment.
- 5) Please insure all packages as we cannot be responsible for comics that get lost or damaged in the mails. However we will be glad to send you a list of packaging and mailing tips upon request.
- 6) We are also looking for regular back-issue suppliers. Can you help us? Let us know. Thank you.

## MARVEL COMICS

**AMAZING ADVENTURES** 1=35¢ 2,4-9=25¢ 11-20=15¢  
**AMAZING FANTASY** 15=\$60.00  
**ASTONISHING TALES** 1,8=25¢ 2-7=20¢  
**AVENGERS\*** 1=\$25.00 2-4=\$7.00 5=\$3.50 6-8=\$2.50 9-11=\$1.50 12-18=75¢ 19-25=35¢ 26-30=50¢ 31-100=35¢ 101-120=25¢ 121-125=20¢ 126-130=15¢  
**AVENGERS SPECIAL\*** 1=\$1.00 2,3=50¢ 4,5=35¢  
**BRAND ECHH\*** 1=50¢ 2-13=30¢  
**CAPTAIN AMERICA\*** 100=\$1.25 101-120=40¢ 121-130=30¢ 131-165=25¢ 166-176=15¢  
**CAPTAIN AMERICA SPECIAL\*** 1=75¢ 2=50¢  
**CAPTAIN MARVEL\*** 1=\$1.25 2=35¢ 16-30=25¢ 31,32=15¢  
**CHAMBER OF DARKNESS\*** 4=\$1.00  
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**CREATURES ON THE LOOSE\*** 10=\$1.00  
**DAREDEVIL\*** 1=\$8.00 2=\$3.50 3=\$2.50 4,5=\$1.50 6-8=75¢ 9-15=50¢ 16-25=35¢ 26-85=25¢ 86-100=20¢ 101-106=15¢  
**DEFENDERS\*** 1=\$1.25 2-10=50¢ 11-14=25¢  
**DOC SAVAGE\*** 1=40¢ 2-8=30¢  
**DR. STRANGE\*** 169-183=35¢ 1=35¢ 2=25¢  
**FANTASTIC FOUR\*** 1=\$90.00 2=\$35.00 3=\$25.00 4,5=\$15.00 6-8=\$12.00 9-12=\$10.00 13-18=\$5.00 19,20=\$4.00 21-25=\$3.00 26-30=\$2.50 31-36=\$1.25 37-50=\$1.00 51-65=50¢ 66-100=35¢ 101-145=25¢ 146-149=15¢  
**FANTASTIC FOUR SPECIAL\*** 1=\$5.00 2,3=\$2.00 4=50¢ 7=35¢  
**FANTASY MASTERPIECES** 1=35¢ 3,7,9,10=25¢  
**FEAR** 11-13,16,19=20¢  
**GHOST RIDER** 2=15¢  
**HERO FOR HIRE** 1=75¢ 2-4=25¢ 6-10=15¢ 11,15=12¢  
**HULK\*** 1=\$30.00 2=\$10.00 3-6=\$6.00 102=\$1.00 103-105=50¢ 106-140=35¢ 141-170=25¢ 171-185=15¢  
**HULK SPECIAL** 1=\$1.00 2=35¢  
**HUMAN TORCH\*** 1=25¢  
**IRON MAN** 1\*=\$1.50 2=75¢ 12-25=25¢ 26-28,36,38,43,47,51-60=20¢ 61,62,66=15¢  
**IRON MAN & SUB-MARINER** 1=50¢  
**JUNGLE ACTION** 1=25¢ 2-6=20¢ 7=12¢  
**KAZAR** 1-3(giants)=30¢ 2(new)=15¢  
**KULL\*** 1=\$1.00 2=50¢ 8-10=25¢ 11=15¢  
**MAN-THING** 2-7=20¢  
**MARVEL COLLECTOR ITEM CLASSICS** 1=\$1.25 2=\$1.00 3-5=40¢ 6=35¢ 15,20=25¢  
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**MARVEL PREMIERE** 1,3=35¢ 4-14=25¢  
**MARVEL SPOTLIGHT** 2=20¢  
**MARVEL SUPER-HEROES** 12,13=40¢ 20,21,25-27=25¢

**MARVEL TALES** 1\*=\$3.50 2\*=\$1.50 21,22,28,29=25¢ 34,44,47,48=15¢  
**MARVEL TEAM-UP\*** 1=\$1.25 2=40¢ 6-10=35¢ 11-13=25¢ 16-23=20¢  
**MARVEL TRIPLE ACTION** 1=35¢ 6-14=15¢ 20=12¢  
**MARVEL TWO-IN-ONE\*** 1=30¢ 2-4=20¢  
**MARVEL'S GREATEST COMICS** 23-26,29=25¢ 42,43=12¢  
**MONSTERS ON THE PROWL\*** 16=35¢  
**NICK FURY, AGENT OF SHIELD\*** 1=75¢ 2-4=50¢ 5-7=35¢ 8-18=25¢  
**SAVAGE SWORD OF CONAN\*** 1=\$1.50 2=\$1.00 3=80¢  
**SAVAGE TALES\*** 1=\$15.00 2=\$1.50 3=\$1.25 4=75¢  
**SGT. FURY** 1=\$10.00 2=\$2.50 3=\$2.00 4,5=\$1.50 6-10=75¢ 11-15=35¢ 16-25=20¢ 26-30=12¢  
**SHANNA THE SHE-DEVIL** 1=35¢ 2-5=25¢  
**SHIELD** 1=20¢ 2-5=12¢  
**SILVER SURFER\*** 1=\$3.00 2-7=\$1.50 8-18=\$1.00  
**SPIDER-MAN\*** 1=\$70.00 2=\$25.00 3=\$20.00 4,5=\$10.00 6-8=\$8.00 9,10=\$7.00 11-14=\$4.00 15-20=\$3.00 21-29=\$2.00 30-40=\$1.00 41-58=75¢ 59-105=40¢ 106-135=30¢  
**SPIDER-MAN SPECIAL** 1=\$5.00 2=\$3.00 3=\$1.25 6,8=50¢  
**SPIDER-MAN SPECTACULAR** 1=\$2.50  
**STRANGE TALES** 101=\$8.00 102=\$3.00 103-105=\$2.50 106-109=\$2.00 110=\$2.50 111-115=\$1.50 116-120=75¢ 121-125=50¢ 126-140=35¢ 141-150=20¢ 151-168=25¢  
**STRANGE TALES SPECIAL** 2=\$5.00  
**SUB-MARINER** 1\*=\$1.25 2,3=35¢ 12-14=20¢ 34,35,51=15¢  
**TALES OF ASGAR** 1=50¢  
**TALES OF SUSPENSE** 39=\$15.00 40=\$3.50 41,42=\$2.50 43-45=\$1.50 46-50=\$1.00 51-60=75¢ 61-70=50¢ 71-99=25¢  
**TALES TO ASTONISH** 27=\$20.00 35=\$8.00 36-40=\$2.50 41-45=\$1.50 46-50=\$1.00 51-60=75¢ 61-70=50¢ 71-101=25¢  
**THE CAT** 3,4=15¢  
**THOR\*** 83=\$30.00 84=\$10.00 85-90=\$5.00 91-95=\$3.00 96-100=\$2.00 101-112=75¢ 113-130=50¢ 131-180=35¢ 181-215=25¢ 216-218=15¢  
**THOR SPECIAL** 1=\$1.50  
**TOMB OF DRACULA** 1=50¢ 2=30¢ 6,8=20¢ 11=15¢  
**WARLOCK** 2,3,5=15¢  
**X-MEN\*** 1=\$8.00 2=\$3.50 3=\$2.50 4-6=\$1.50 7,8=\$1.00 9,10=75¢ 11-15=50¢ 16-20=35¢ 21,50-55=15¢ 56-67=35¢ 68-76,80,81,83=15¢  
**X-MEN SPECIAL** 2=40¢

## DC COMICS

**ACTION** 101-150=\$3.50 151-200=\$2.50 201-225=\$2.00 226-250=\$1.50 251-275=\$1.00 276-300=75¢ 301-335=50¢ 336-360=30¢ 361-392,400=20¢  
**ADVENTURE** 226-250=\$1.50 251-275=\$1.00 276-300=75¢ 301-335=75¢ 336-380=30¢ 381-290,403=20¢  
**ALL-AMERICAN MEN OF WAR** any=12¢  
**AQUAMAN** 1=\$4.00 2,3=\$1.25 4-10=75¢ 11-20=50¢ 21-35=35¢ 36-56=25¢

**ATOM** 1=\$3.50 2,3=\$1.25 4,5=\$1.00 6-10=75¢ 11-20=50¢ 21-30=35¢ 31-44=25¢  
**BATMAN** 76-100=\$3.50 101-110=\$2.50 111-120=\$2.00 121-125=\$1.50 126-135=\$1.00 136-145=75¢ 146-160=60¢ 161-180=40¢ 181-200=30¢ 201-225=25¢ 226-238=20¢  
**BATMAN ANNUAL** 1=\$2.50 2=\$2.00 3,4=\$1.25 5-7=\$1.00 Giant 5,12=75¢  
**BLACKHAWK** any=15¢  
**BRAVE & BOLD** 45-65=35¢ 66-78=25¢ 79-86,93=40¢ 97,102-108=20¢  
**DETECTIVE** 251-275=\$1.00 276-300=75¢ 301-335=50¢ 336-360=30¢ 361-369,387,393,395,400-412=20¢  
**FLASH** 105=\$12.00 106=\$4.50 107-110=\$3.00 111-115=\$1.50 116-120=\$1.25 121-130=65¢ 131-140=50¢ 141-160=30¢ 161-200=20¢ 201-207=15¢  
**G.I. COMBAT** 1-180=12¢  
**GREEN LANTERN** 1=\$12.00 2=\$4.00 3-5=\$2.50 6,7=\$1.50 8-10=\$1.25 11-15=75¢ 16-25=50¢ 26-45=35¢ 46-60=25¢ 61-75=20¢ 76=\$4.00 77=\$1.25 78-87=\$1.00 88,89=50¢  
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**HOUSE OF SECRETS** 92=\$1.50  
**JUSTICE LEAGUE OF AMERICA** 1=\$15.00 2=\$5.00 3-5=\$2.75 6-10=\$1.50 11-15=\$1.00 16-20=75¢ 21-35=50¢ 36-55=30¢ 56-100=25¢  
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**LOIS LANE ANNUAL** 1=75¢ 2=50¢  
**METAL MEN** 1=\$2.25 2=75¢ 3-5=50¢ 6-10=35¢ 11-20=25¢ 21-25=20¢ 26-35=15¢ 36-44=12¢  
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**STAR SPANGLED WAR STORIES** 1-175=12¢  
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**SUPERBOY** 41-60=\$1.50 61-75=\$1.00 76-85=75¢ 86-100=50¢ 101-120=35¢ 121-130=25¢ 131-133,138,147=20¢  
**SUPERMAN** 111-120=\$2.00 121-130=\$1.50 131-145=\$1.00 146-165=75¢ 166-180=50¢ 181-200=35¢ 201-207=25¢  
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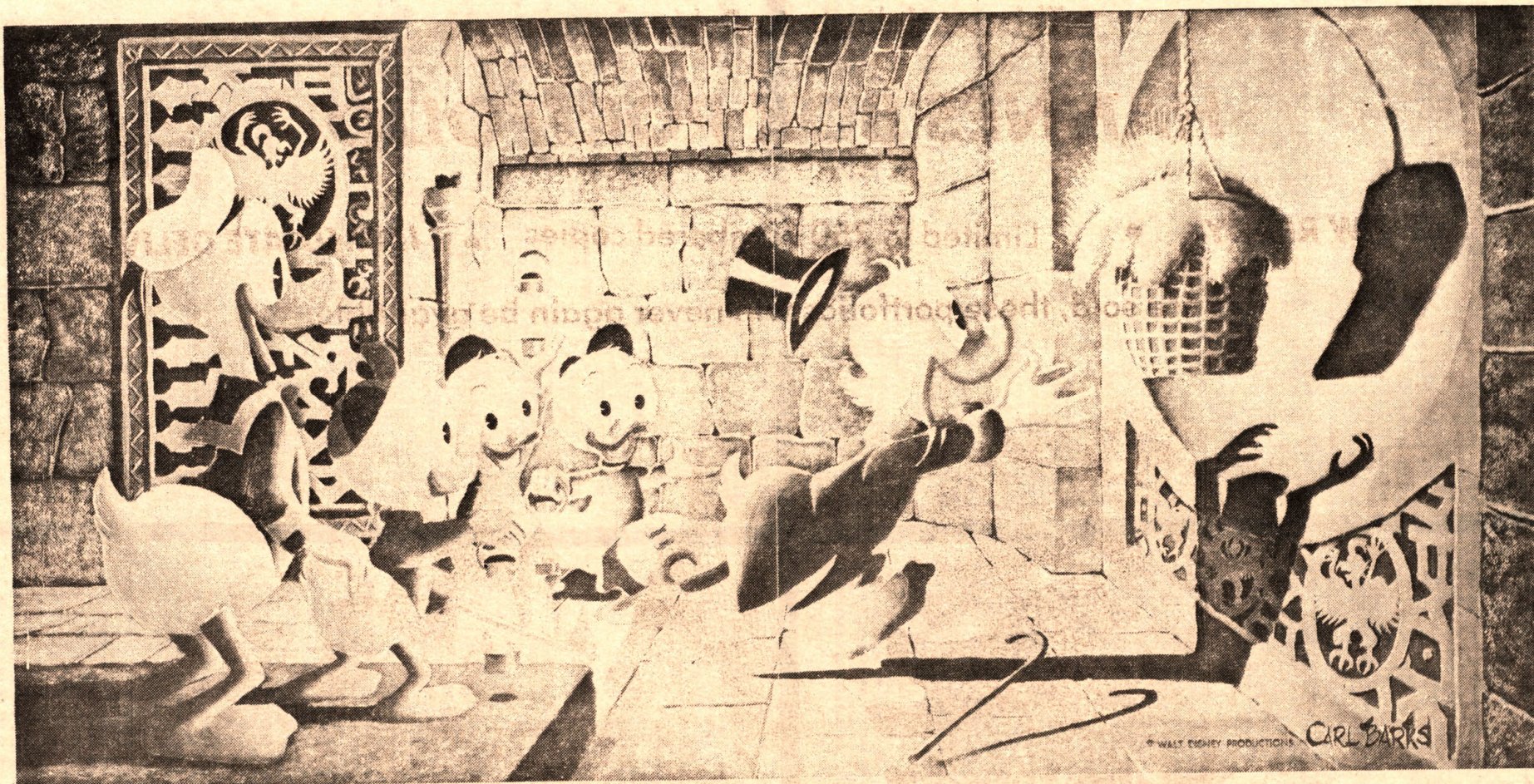


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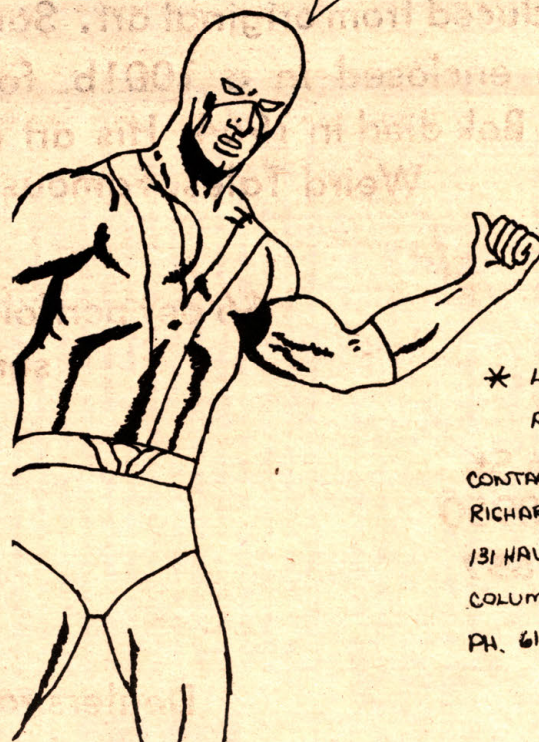
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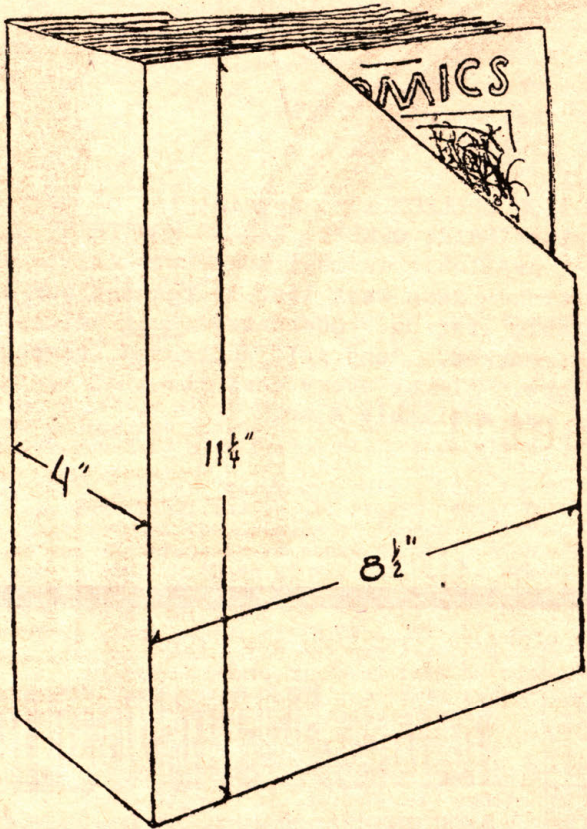
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Dusty Ayres	1935: 5	Vol 22, #3; Vol 23, #2;	
Double Detective:	1938: 6,7,9	Vol 25, #1	
and 1937	1939: 9,10	Unknown	1940: 4
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	1938: 6,8		1936: 1
Horror Stories	1937: 1	The Whisperer	1941: 4
Kazar	1938: 6		1942: 2,4
Mystery Tales	1940: 5	All Detective:	several dates
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Jungle Stories	1940: 3	Spicy Mystery	several dates
Red Star Mystery	1940: 11	Strange Detective Mysteries	" "
	1941: 2	Sinister Stories:	1940: 3,5
Dime Strange Stories		Strange Tales	several dates
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DC 100 Page Spectacular 14(Batman)-75¢ (many issues)  
BATMAN annual 4-2.50  
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DAREDEVIL special 2-80¢  
FANTASTIC FOUR annual 3-3.00(2 issues), 9,10-60¢each  
SGT. FURY annual 1-2.00, 2,3-1.00ea., 6-50¢  
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SUPERMAN annual 4-2.00  
MARVEL TALES 2-5.00, 3-4.00  
FLASH annual-1-3.00  
DC 50 page Giant 9(Flash)-1.50  
HULK special 4-60¢  
SUBMARINER special-1-80¢, 2-60¢

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**WHERE MONSTERS DWELL** 2,3,4-25¢ea., 5,7-40¢ea.,8,9,10-40¢ea.,26-25¢  
**WHERE CREATURES ROAM** 5-40¢(many issues), 2,3-40¢ea., 1-80¢  
**MONSTERS ON PROWL** 9-30¢(Smith) (many issues)  
**MARVEL TALES** 30-60¢(many issues)  
**AMAZING ADVENTURES** 5(Adams)-40¢ (many issues)

RETURN OF TARZAN (Armed Services Edition) 1915 (fine)-2.00  
WATCH FOR FUTURE ADS!

Michael Bellotti\*\*86-24 54th Avenue\*\*Elmhurst, New York,11373\*\*\*\*

THANK YOU





If we  
didn't do such  
a great job for  
our advertisers,  
our competitors  
wouldn't be so upset!!

Here's still more proof that there's no better, cheaper or faster way to advertise than right here in your Buyer's Guide. We mail out thousands of flyers to mailing lists soliciting subscriptions, advertise in every major fanzine, publish ads (from a full page to a classified) in the major comic books several times a year, and more! And by being around nearly six years, we get a lot of new subscriptions each issue just by word of mouth alone! So don't let anyone kid you...TBG sells what you have to sell! \* ADVERTISE! \* Like always, here's the proof:

**LARRY KENTON (THE NOSTALGIA CRYPT):**

"Enclosed is a \$20 ad. Thanks for your efforts! By the way, my last TBG ad grossed over \$1500 in just two days. Many thanks and I urge all to support TBG."

**FRED NARDELLI:**

"Enclosed is another \$10 ad. My ad in your recent issue already drew over 20 times the cost of the ad, and the results are still coming in."

**KEN MEYER, JR:**

"Geezus, you wouldn't believe the response I got to my fanzine ad in TBG! I had at least 60% of my merchandise sold within the first two days of orders!! I dunno about TBG being the Bible of the comic fan, but it sure works like hell! This is a testimonial!"

**NICHOLAS CERTO:**

"Enclosed is \$5 for a 1/8 page ad. I hope that this one does as well as my first ad which was a near sellout."

**ART DAVIS:**

"P.S.: Response was great in my last ad (as usual)!!"

**BRYAN CONE:**

"I've been averaging over 150 orders per ad over the last two years through TBG. Fantastic response! Please publish this enclosed \$10 ad as soon as possible."

**KEVIN PAGAN:**

"Enclosed is another (!) 1/8 page ad for TBG. All my ads have done extremely well. Again, thanks."

**J. GALABURRI:**

"My last full pager with you was a great success. The Buyer's Guide is a collectors dream come true! GOOD LUCK!"

**BILL COLE:**

"Many thanks for all you've done. It's because of the orders that have been received that I will continue to advertise regularly. Keep up the good work."

**JERRY EMBRY:**

"Well, here I am again. This must be our 25th or 30th ad in TBG. I'd have a hard time making a decent living without it. Thanks for the great service."

**KENN THOMAS (WHIZZARD):**

"I must say that the response to the ad for WHIZZARD was phenomenal. I just could not believe the sales we received, and you can quote me."

**LARRY FRIEDMAN:**

"My last two ads drew a fantastic response and I can now advertise more frequently. I am only sorry that I didn't have more of what I advertised...I got over \$800 in orders before even receiving my copy of TBG. THANK YOU."

**PLUS-IDEAS CO.:**

"Our first ad continued to draw response two months after it ran! And repeat orders for our ComicCase (advertised ONLY in TBG) have totaled over \$750."

**GRANT IRWIN:**

"Now I can compete with all the others who get in your P.R. ads, as I can now truthfully say I did over \$1700 worth of business with just one \$10 ad in TBG."

**RICHARD RODER:**

"I sent in an ad to your zine recently and the results to it were unbelievable! I have never gotten more phone calls or orders before! I'll always advertise with you...TBG!...You're the greatest!"

**GARY WALKER:**

"Your weekly publication looks good... my last full page ad got results far beyond my expectations. Advance phone orders were great and orders by mail are still coming in strong."

We here at TBG have pushed fandom to previously unknown heights in the past five years we've been around...and our sleeves are still up!

# THE BUYER'S GUIDE FOR COMIC FANDOM



ALL AMERICAN BOOK STORE



Table with comic book titles and prices. Includes titles like 'The Man of Steel', 'The Flash', 'The Green Lantern', etc.

A LITTLE CHIT CHAT - ODDS AND ENDS

Volume III of The Who's Who of America Comic Books in print. Lots of art reproductions as per reader requests. Volume IV will finish off the alphabet (P-Z) and carry loads of special features - additions and corrections (so let me have them now or forever hold your piece), a comprehensive index to all comic book names (pen names, hidden signatures, house names, plus all legitimate names covered in the main text), a feature on the many comic shops, and a cross-reference to the ghosts working under famous by-lines, and -well, and a whole lot more.

Table with comic book titles and prices. Includes titles like 'The Man of Steel', 'The Flash', 'The Green Lantern', etc.

LAURENCE GLASSMAN Art Consultant

MOVIE POSTERS

ALL POSTERS ARE IN GOOD CONDITION. ALL ORDERS ARE SHIPPED POSTAGE PAID. I HAVE EXACTLY TWENTY-FIVE (25) OF EACH POSTER AVAILABLE, FIRST COME ETC. ETC.

The Comic Writer

THE COMIC WRITER #7 is 27 pages of reading entertainment. The newest of a series of GYROMAN stories--"Gyroman and the Zither Player with Something Extra" is featured. Also, articles such as NEUROLOGY 1974, a review of TRAGG & THE SKY GODS, plus a science fiction story--"Refuge".

CONTRIBUTORS INCLUDE:

Dwayne Best Stan Morris Jerry Baker  
Tom Mason Percy Dacier Mike Sanders  
Edmund Pribitkin

AD RATES:

Full MIMMO page: \$2.00  
Half MIMMO page: \$1.00  
1/4 MIMMO page: 50¢

SUBS:  
6 issues (1 year) \$2.00  
single copy 40¢

Inquire about all the products that SENITH PUBLICATIONS will be putting out in the near future.

TOW #8 will be ready for mailing Nov. 10. Order your copy now!



THE X-RATED ADVENTURES OF DOC SIMPLE BY KENNETH ROSEBORN 182

FOR WEIRD ADULTS ONLY

THE MAN OF ALUMINUM

SIMPLE

THINK DOC SAVAGE IS DUMB? WAIT UNTIL YOU MEET DOC SIMPLE!

To the world at large, Doc Simple is a strange, ridiculous figure of sandwich-wrap skin and swirling pie-plate eyes. To his amazing co-degenerates - the five smallest minds ever assembled in one group - he is a man of imaginary strength and protein deficiency, whose life is dedicated to sex, sin and the imitation of evil-doers. To his fans he is one of the dumbest adventure heroes of all time, whose farcical escapades are unequalled for hair-raising nipples, breathtaking banality and bloodcurdling excrement.

Table with comic book titles and prices. Includes titles like 'The Man of Steel', 'The Flash', 'The Green Lantern', etc.

FREE STILLS

TAKE 2

STILLS ARE IN VG TO EX CONDITION. PRICED AT 3 FOR \$2.00 POSTAGE PAID. I HAVE TWENTY (20) OF EACH STILL AVAILABLE.



W.R. EMERSON 251 MERCER ST., NYC, NY 10012

**DISNEY COMICS CONTINUED:**

LITTLE LULU

**E.C. COMICS CONTINUED**

E.C. COMICS CONTINUED

TWO FISTED TALES #33(G-).....\$5.  
34(VG).....\$8, 39(VG).....\$7.  
VAULT OF HORROR #19(F BUT FOR 2 SMALL  
PUNCH HOLES NEAR SPINE).....\$12, 21(VG  
BUT FOR C SPLIT IN  $\frac{1}{2}$  ALONG SPINE)..  
.....\$10, 27(F).....\$14, 34(VG+).....\$9.  
WAR AGAINST CRIME! #2(About VG/RARE  
PRETEND EC IN ANY CONDITION!).....\$25.

**DISNEY COMICS**

WDC&S#11(VG- BUT FOR POOR SPINE)\$35,  
23(VF)..\$45,24(NM)...\$50,26&29(BOTH  
NM)..\$45,43(F+)...\$35,47(F)-,48(F+),  
49(F),50(F-VF)..\$32,54(F)-,\$22,55  
(VF),56(VF-NM)..\$25,58(F-)...\$20,  
63(F+)\$35,64(VG+)..\$11,65(VG+),  
68(VG+).\$15(F BUT SOME HITTING ON FC)

**E.C. COMICS**

(VG)...\$10,75(F)...\$13,76(F)...\$11,  
77(VG)...\$10,78(VF BARKS SNEAKS HIS  
NAME ON FC!)...\$15,80(VG),81(F)\$10,  
82(VG+)\$83(VG+)\$7,85(F)...\$10,86  
(G-VG)...\$7,87(F)...\$9,90(VG-)...\$6,  
91(VF),92(F-VF),95(VF)...\$8,96(VG+),  
97(F-),99(VG-F),100(F)...\$7,100(NM)\$8,  
103(NM)...\$6,103(VG)...\$4,106(VF)...\$6,  
110(G-VG)...\$4,115(VG-F)&135(VF)...\$3,  
236(NM),243(F-),245(F),247(VG+),248  
(NM),250(F),251,254,256,258(ALL NM)  
...\$14. ALL THE FOLLOWING ARE \$75+:  
264,265(VG),266,267(F),269(NM),  
270(F-),272-278(VF-NM),279(VG+),  
282-287(F-VF),289-293(VG-F),  
DONALD DUCK FC#339(VG-F),348(F),  
379(F)...\$5,272&28(NM)...\$4,28(VG),  
30(VF)...\$3,31(F),32,33,35,39,40(ALL  
VG-F)...\$2,43(F-),49(F),67(VG),70  
(NM),73(F),107(NM).....\$1.  
UNCLE SCROOGE FC#386(NM FC ONLY)\$5,  
9(F)...\$8,16(F+)...\$6,16(G+)...\$3,  
27(F)...\$4,33(F-),35,49,52,54(ALL F-)  
...\$3,71(NM)...\$1,93,94,112-17(NM)\$1.  
MICKEY MOUSE FC#27(F-VF)...\$60,231  
(G-)...\$2,279,286,296(ALL ABOUT VG)  
...\$4,296(NM)...\$7,313(VF)...\$5,325(G+),  
334(VF)...\$3,343(NM),352(VF),362(VF),

W.R. EMERSON 251 MERCER ST., NYC, NY

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D.C. COMICS CONTINUED:

BLACK DIAMOND WESTERN#18(VF,NICE  
WOLVERTON STRIP).....\$ 5.  
BLACKHAWK ALBUM(VG, BRITISH B&W  
REPRINTS,128 PAGES,INCLUDES SIGNED  
STORY BY FRITZ FROM #18).....\$10.  
BLACK MAGIC#2(VF,SIMON&KIRBY)....\$ 8.  
BLACKSTONE#2(VF, BLONDE PHANTOM)\$9.  
VI#3(VF,VITAL).....\$ 4.  
BLUE BOLT V3#6(NM).....\$ 4.  
BOY#34(VG)....\$4.90(NM).....\$ 2.  
BUCCANEER#8(NM, IW REPRINT).....\$ 1.  
BUSTER BROWN#2(VG-),7(F),9(NM)\$ 2.

PAWCETT COMICS

CAPTAIN #30(VG, COLE AM)...\$ 3.  
CAPTAIN ATOM#1 (NM, 1950, SMALL)...\$ 4.  
CLASSIC COMICS ORIGINALS (FIRSTS):  
#2 (IVANHOE, VF BUT A FEW SMALL CHIPS  
OFF FC)...\$25, 22 (PATHFINDER, F)...\$ 8,  
26 (FRANKENSTEIN, VF BUT 1 SMALL CHIP  
OFF FC)#20, 29(VG-)...\$8, 52(F)...\$ 3.  
COMICS ON PARADE#46, 49, 56(VG)...\$ 3.  
COMPLETE MISTERY#3(NM, ALL BURGOS)#2.  
CRACK#29(NM-M, BEAUTIFUL)...\$25.  
DOLLMAN#7(F-VF)...\$13.  
DURANGO KID#31(VF)...\$ 2.  
FAMOUS PUNNIES#29(VF)...\$14, 43(VF),  
51(NM), 57(NM), 59(NM), 70(F)...\$ 9.  
FEATURE#101(VG)...\$ 3.  
FLAME#5(F- #1, JAX/FARRELL)...\$ 5.  
FORBIDDEN WORLDS#13(VF), 17(F-VF)#2,  
12(G-), 22(VG-F), 30(F), 31(VG)...\$ 1.  
78(VG, WILLI)...\$12, 83, 91, 96(NM)\$ 1.  
4 MOST V2(VF)...\$ 1.  
FUNNIES#5(VF), 6(NM)...\$19, 8&16(BOTH  
VG- BUT CFO)...\$6, 41 & 46(NM)\$23,  
48, 50, 53(ALL G-VG)...\$ 8.  
FUNNY PAGES V2/6(F)...\$ 9.  
FUTURE#3(VG)...\$10.  
GABBY HAYES QUAKER GIVEAWAYS, 4  
DIFFERENT(ALL NM-M)...\$ 2.  
GENE AUTRY# 66(NM)#1, 3 DIFFERENT  
QUAKER GIVEAWAYS(ALL NM-M)...\$ 2.  
GHOST#6(F), 8(VG-F), 9(VG-F)...\$12.  
GREAT WESTERN#10(VF), 11(F)...\$ 2.  
HEADLINE#37(VG, SIMON & KIRBY)...\$2.  
HEROIC#23(NM)...\$ 5,  
32-34, 36, 37, 42(ALL NM)...\$ 2.  
HUMAN TORCH#20(G-VG)...\$14.  
JUMBO#2(VG-F, SCARCE!)...\$90, 107 &  
108(NM)...\$3, 121 & 123(VG-F)...\$ 2.  
KEN SHANNON#3(F-)...\$ 2.  
KID STERNITY#3(VG-4)...\$ 4.  
#1(F, NICE RABOY)...\$15, 21(F), 25  
(F-), 27(VF)...\$18, 32(VF)...\$14,  
34(VG, TS), 54(F)\$10, 125(VG-F)\$ 4.  
MAGIC#8(VF BUT TS)...\$ 9.  
MARK TRAIL#5(VF)...\$ 1.

GOLDEN AGE GOODIES

ADVENTURES INTO UNKNOWN#3(VF-NM,  
FELDSTEIN!)\$5,3(VG-1\$3,12(F),18  
(NM),20(VF),21(NM)...\$2\$3,25(VG),  
30(VG-),34(F),35(VF)...\$1\$3,37(G),  
40(VG-),42(F),48(VG),51(F),53(F)  
58(F),59(VG-)...\$1\$1  
AMERICAN AIR FORCES#2(VG+WTSE)\$2  
ARCHIE#2(F)...\$2, 3(F)...\$15  
AIRFIGHTERS#10(G+)...\$10  
BADMEN OF THE WEST#2(VG-F)...\$2  
BEN BOWIE#443(VF,NP),513(VG-F)#2  
BLACK CAT MYSTERY#413(VF-NM)...\$2

**GOLDEN AGE GOODIES CONT.**

GOLDEN AGE GOODIES CONT.

MODERN#50(VF).....\$ 7.  
MONSTER#1(P+).....\$3, 2(VG).....\$ 2.  
MARVEL MYSTERY#44(VG BUT FOR TS  
& 1/2 OFF FC).....\$17, 87(NM, BUT 3/4  
C).....\$6, 92(VG, TS, LAST, ORIGIN).....\$11.  
MASKED MARVEL#1(COVERLESS).....\$10.  
NATIONAL#57(VG-F).....\$3.  
OUT OF THE NIGHT#7(VG), 8(F), 10  
(VG-F), 12(F-), 14(F).....\$1.  
PEP#13(VG- TS, COVER LOOSE).....\$13.  
POLICE#25(INSIDES NICE BUT PIECES  
OFF SPINE & RESTAPED, KURTZMAN).....  
\$8, 59(F- BUT FOR MARGIN OFF).....\$3.  
PICTURE NEWS#1(NM, KIRBY, CAMP!).....\$3.  
PHANTOM, HARVEY HITS#15048(VG-F).....\$2.  
POPULAR-ALL PERFECT MINT, NEVER O-  
PENED PERFECTION:44, 46, 47.....\$15,  
95, 97, 99.....\$8, 98.....\$10, 111, 112,  
115, 117, 120, 125, 131, 132.....\$40.  
PRINCE VALIANT FB26(G-)CHEAP!.....\$ 7.  
PRIZE WESTERN#100(F-, SEVERIN).....\$ 3.  
REGGIE#5(VG+).....\$13.  
RED MASK#52(F).....\$13.  
ROY ROGERS RIDERS CLUB(NM)52.....\$ 3.  
SCIENCE#2(NM, FOX).....\$ 3.  
SGT. PRESTON QUAKER GIVEAWAYS,  
2 DIFFERENT(N+M).....\$ 2.  
SMITTY COLOR #11(G+).....\$10.  
STRANGE MYSTERIES#18(F-VF).....\$ 1.  
SUPER MYSTERY V8/6(VG+).....\$23.  
TARZAN JUNGLE ANNUAL#5(NM).....\$ 4.  
LOHD OF J.(NM, GK)34\$52, 61(VG-F).....\$2.  
TEHRYPHAPRATES FC#45(VG, COVER A  
BIT SCUFFED, 1938 REPRINTS).....\$15.  
TIM HOLT#9(VF), 10(F).....\$40.  
TIP TOP#28(F), 46(NM).....\$10.  
I86(NM, EARLY PEANUTS).....\$ 2.  
THRILLING#76(VG).....\$23.  
UNKNOWN WORLDS#1(VF-NM), 47(NM).....\$2.  
WESTERN PICTURE STORIES#1(ABOUT  
VG, 1937 BISSER).....\$25.  
WESTERN TALES#33(SIMON&K, BRIT).....\$1.  
WHACK#3(G+).....\$13.  
WINGS#16(VG BUT SOMEWHAT BRITTLE &  
MINOR CHIPPING, ORIGIN).....\$ 6.  
WORLDS OF FEAR#3(VF).....\$ 2.

## MARVELS AND SILVER AGE

AMAZING FANTASY #8(VG),11(VG),12(VG),13(VG),14(P).....\$2.1  
AQUAMAN#50-52(NM,DEADMAN).....\$1.1  
AVENGERS#8 & 10(NM).....\$3.11-20\$2.21-30(NM).....\$1.31-56(NM).....\$60.1  
BRAVE & BOLD#79,86(NM,D\*MAN).....\$1.1  
CAPTAIN MARVEL#2-4,6,9(NM).....\$50.1  
CHALLENGERS#74(NM,DEADMAN).....\$1.1  
CONAN#1,5(NM).....\$5.6(NM).....\$4.7 & 9

(NM)..@5,11(NM)..@2,12,14,16(NM)  
 @2,17-24(NM)..@1,25-50(NM)@2.  
 CREATURES ON THE LOOSE#1(NM)@2.  
 DAREDEVIL#1(VG-F)..@10,4(NM)..@3,  
 6(NM),7(VF),8-10(NM)..@2,11-15(NM)  
 @1,16-20(NM)@75,21-48(NM)@50.  
 DEFENDERS#1(NM)..@1,13-16(NM)@50.  
 DEMON#1(NM)..@1,2-5(NM)@75,6-16(NM)  
 .....@50.  
 DRACULA#1(NM)..@1,3,4(NM).....@75,  
 5-15(NM).....@50.  
 FANTASTIC FOUR#5(NM)..@30,11(F)-  
 @8,13(F-VF)..@7,17(F)..@6,18(NM)  
 @7,19 & 20(F)..@5,26(VG+)..@3,  
 28(G+)..@2,33(NM),35(VF),37(F),  
 39(F).....@1,52 & 55(F)@1,  
 71-75(NM).....@60.  
 FIGHTING AMERICAN#1(NM,HARVEY)@2.  
 FLASH GORDON#1,9-11(NM).....@2,2-8  
 (NM).....@1,12,13(NM).....@1  
 FOREVER PEOPLE, NEW GODS, MR.MIRACLE:  
 --ALL NM-M--  
 #1..@2,2,2..@1,3..@1,4,5@1,6-@75  
 GREEN HORNET#1,2(NM,BRUCE LEE)@1.  
 GREEN LANTERN#76(NM)..@5,79(F)..@2,  
 88 & 89(NM).....@1.  
 JAGUAR#1(F).....@2,.(VG-).....@1.  
 JIMMY OLSEN#133(NM)@1,134-50(NM)@2.  
 KAMANDI#1(NM)@1,2-20(NM).....@50.  
 KULL#1(NM).....@2,2(NM)@1,3-5(NM)@75,  
 6-10(NM)@60,11-15(NM).....@50.  
 LUKE CAGE#1(NM).....@1.  
 MARVEL COLL.ITEMS CLASSICS(F).....@3.  
 MARVEL DOUBLE FEATURE#1(NM).....@1.  
 MARVEL FEATURE#1(F).....@1,2(VF)@1,  
 3(NM).....@1\*\*FIRST DEFENDERS\*\*\*\*\*  
 MONSTERS ON THE PROM#16(NM).....@1.  
 MYSTERY IN SPACE#23(F-),38-52(VF-  
 NM).....@1,54(F),57(NM)@4,63,64,  
 69,70,7,74,76-86(VF-NM).....@1,  
 88,91,100-109(NM).....@50.  
 PHANTOM STRANGER#2,3(NM).....@75,  
 5-7,10-14,17-20(NM,ADAMS GOVS)@2.  
 STRANGE ADVENTURES#18(G-VG),38(VG),  
 41,42(F).....@2,DEADMAN:205(VF)@3,  
 206(F),207(F-),211(F),212(VG),213  
 (VF),215(F).....@1.  
 SPIDY ANNUAL#1(VG).....@5; #7(F).....@10,  
 15(VF).....@5,19(F).....@3,23(VG-F)@2.  
 STRANGE TALES#106(F),107(NM).....@2.  
 SWAMP THING#1(NM).....@2,3&4(NM)@1.  
 SILVER SURFER#9(NM).....@1.  
 X-MEN#1(VG-)@9,1(VG+)@11,2(F-).....@5,  
 3&4(NM)@4,4(F),5(VG-F).....@3,6(NM)  
 7(VG+),8-10(NM).....@2,12-20(NM)@1,  
 21-30(NM)@75,31-55(NM).....@3.  
 T.O.S.&T.T.A.12(F-VF).....@3.  
 W.H.EMERSON 251 MERCER NYC 10012



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# midway comic

first annual  
**FESTIVAL**

NOV. 16  
SUNDAY  
10 A.M. - 5 P.M.

CLOSE TO CLEVELAND,  
Ohio's Comic Capital

midway  
mall

ADMISSION  
**FREE!**  
Ample GUARDED PARKING

Set-up time 8:00 AM  
EASY to FIND; 100 yds. FROM  
Exit 8 NORTH, Ohio Turnpike

This show is designed for  
THE SERIOUS Collector

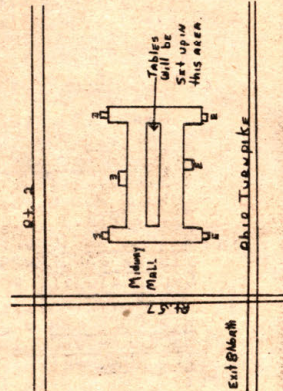
DEALERS Note: The ONE-day  
show has many ADVANT-  
AGES over 3-day shows

75 dealers  
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TABLES 8 feet long  
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TAG GIBSON 1341 Graham Dr., Norfolk, Va., 23502

COMICS		COMICS	
Action	300, 314, 317, 323, 325, 328, 329, 341, 440, 347, 360, 373	Jimmy Olsen	44, 50, 59, 64, 66-70, 72, 85-90, 91-132
Adventure	281, 296, 299, 300, 305, 311, 320, 324, 325, 329, 353-378	Justice League	26, 28-30, 31, 35, 37, 38, 40, 48, 58, 41-60 (except 48, 58), 61-72, 76, 78, 79, 81, 84-87, 91-113, 67, 76, 85, 93
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